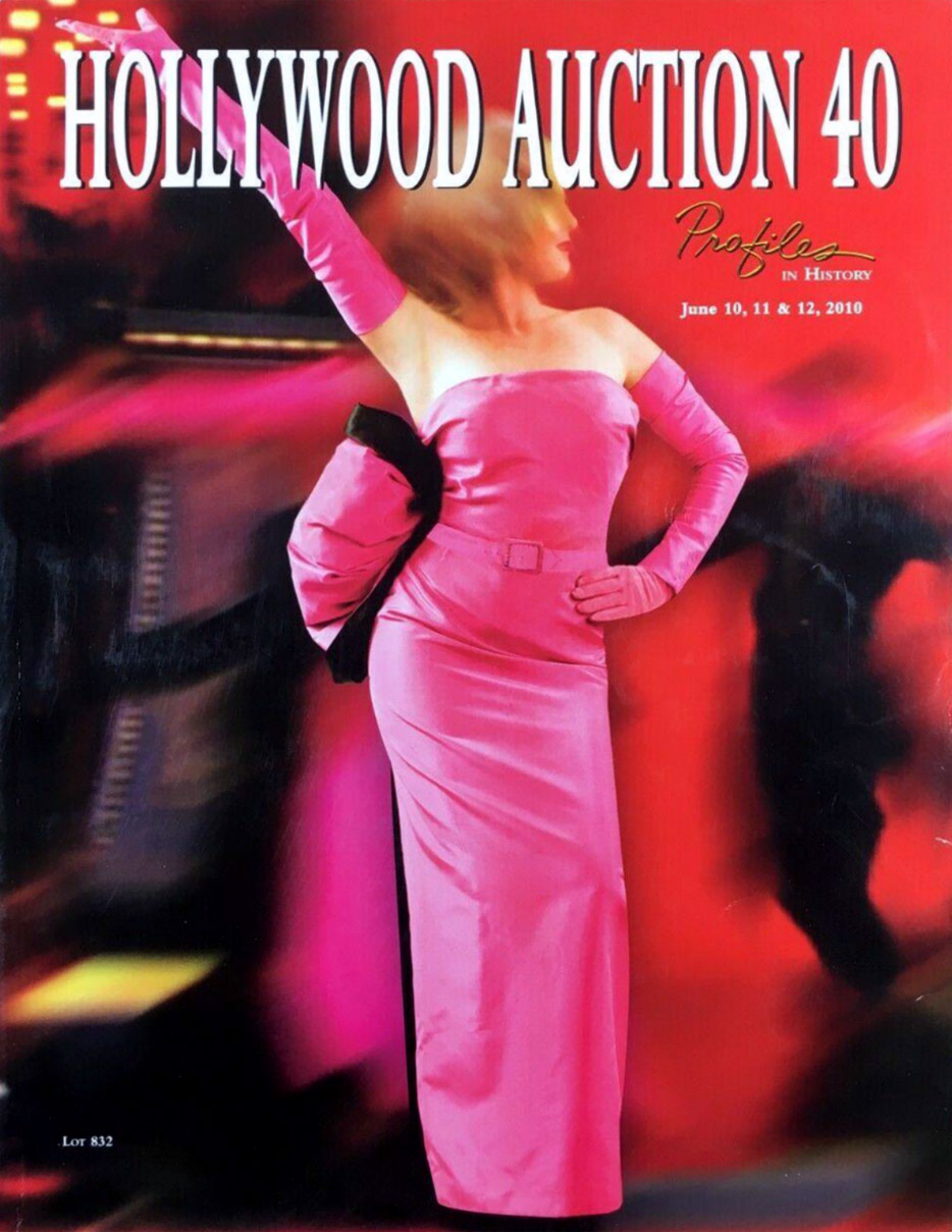
HOLLYWOOD AUCTION 40

Profiles in History

June 10, 11 & 12, 2010



Lot 832

Auction at Profiles in History

Thursday, Friday & Saturday

June 10 - 12, 2010 at 12:00 pm PDT

Day 1: Lots 1 - 623 Day 2: Lots 624 - 1240 Day 3: Lots 1241 - 1533

Auction & Preview Location:

26901 Agoura Road, Suite 150, Calabasas Hills, CA 91301

Preview Weekdays - Tuesday, May 18, through Wednesday, June 9, 2010

from 9:00 a.m. to 6:00 p.m. (by appointment only)

LIVE • MAIL • PHONE • FAX • INTERNET

Hollywood Auction 40

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Catalog Price
$35.00

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Place your bid over the Internet! **Profiles in History** will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction.
For more information, please visit us @

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"CONDITIONS OF SALE"

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to eighteen percent (18%) of the Final Bid Price [discounted to fifteen per cent (15%) of the Final Bid Price if paid in full in cash or by valid check]; or eighteen percent (18%) if bid on and won through Live Auctioneers; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and

protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.***

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.***

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is". By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. P rofiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.***

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

***Additional Terms and Conditions of Sale for Items Consigned by Sony Pictures Studios, Inc.

The following additional Terms and Conditions of Sale shall only apply to items consigned by Sony Pictures Studios, Inc., and shall amend and supersede the corresponding sections of the standard Conditions of Sale with respect to Lots identified with an asterisk before the Lot number:

Section 9, 2nd paragraph, Profiles' Remedies: In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest. Notwithstanding the foregoing two sentences, if the lots as to which less than the full purchase price was paid, were consigned by Consignor and one or more other parties (including, without limitation, Profiles), Profiles shall apply the payment pro-rata among Consignor and such other parties.

Section 9, 3rd paragraph, Profiles' Remedies: Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles and Consignor a security interest in, and Profiles and Consignor may retain as collateral such security for such buyer's obligations to Profiles and Consignor , any property in Profiles' possession owned by such buyer. Profiles and Consignor shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California .

Section 13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

AUCTION GENERAL GUIDELINES

Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale

estimate.

Owned or Guaranteed Property
Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax
The actual purchase price will be the sum of the final bid price plus the buyer's premium of 18% of the hammer price (discounted to 15% when full payment is made in cash or by valid check); or eighteen percent (18%) if bid on and won through Live Auctioneers. California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction
You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business
Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports
If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration
If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

The Auction
All auctions are open to registered bidders only. You must register to bid or otherwise participate.

Bidding
Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve.

Bidding Increments
See registration page.

Absentee Bids
If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

Telephone Bids
It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

Internet Bids
Profiles in History is pleased to offer live Internet bidding at the URL www.liveauctioneers.com To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles in History, the Live Auctioneer bid software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles in History recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject a Live Auctioneer Live bid, and the auctioneer may also reopen a lot after the close of the Live Auctioneers live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding via Live Auctioneers, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since Live Auctioneer bids are not shown to Profiles in History until Profiles in History opens the lot on the floor, Profiles in History treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the Live Auctioneer bid is presented, due to Live Internet bid software or Internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over Live Auctioneer bids with floor bids being considered before telephone bids. Also please note that all Profiles in History lots purchased through Live Auctioneers carry an 18% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

Successful Bids
The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

Unsold Lots
If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION
Payment
You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

Shipping
After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form.

Sales Results
Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

THE SELLER
Auction Estimate
If you are considering selling your property, you can bring items to our Calabasas Hills salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

Consignment Agreement
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IMPORTANT NOTE TO PROSPECTIVE BIDDERS AND DISCLAIMER: Please note that all items in this catalog are sold in "as is" condition. We do our best to properly describe all materials herein, but normal wear and tear is common due to the fragile nature of the items including their age and use in film and TV productions. We are not responsible for a zipper not working, a piece missing from a prop, etc. A tear or alteration to a costume, or small broken/missing pieces to a prop are to be expected. While many of the props, costumes and other memorabilia are currently displayable in their screen-used condition, these items may require some restoration to be returned to their pre-production state.

The term "working prop" denotes that the prop was originally made to do something unlike a static prop. This does not mean that the prop works today, although in many circumstances it may be possible to have the prop restored to its original configuration.

We strongly encourage you to either preview the items before bidding, or call for a more specific condition report on items of interest.

Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in Calabasas Hills, CA to the buyer's door. As many of the items in this auction are of unusual size and/or weight, they will require special handling and will incur an additional shipping premium as charged by the carrier. Please see Terms & Conditions of Sale.

The Larry Rafferty Jazz Collection – Part 1

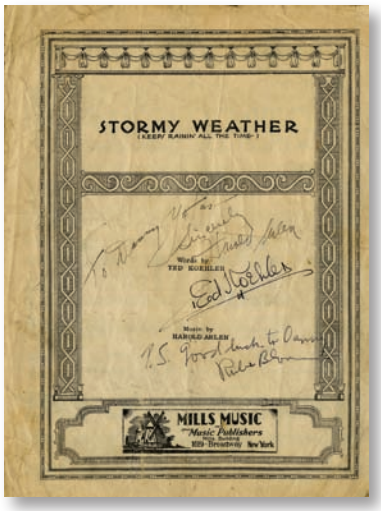
If you have an interest in jazz or blues autographs, you're probably already familiar with Larry Rafferty's collection. Starting while he was at UCLA in the early 1960s, Larry became an aficionado. He began attending clubs, festivals, record conventions, and picking up rare artifacts. Over time, his collection of jazz and blues memorabilia, which includes records, autographs, photos, posters, programs, has grown to represent the finest single collection of autographs in this field. Mr. Rafferty is often called on to authenticate signatures for other dealers and collectors in this area, and has contacts with the Institute for Jazz Studies at Rutgers University and the Smithsonian.

It was not until the end of the last century that historians and collectors realized that jazz was not only a major art form, but one of the signature contributions of America to world culture. Europeans understood this first. As a result, many musicians who were ignored in their own country were celebrities abroad. Mr. Rafferty has cultivated relationships with collectors all over the world and has traded for or purchased significant items that are almost impossible to find in the United States.

Mr. Rafferty recently retired and decided that it's time to open his collection to private buyers. This catalog contains the first of several installments of unique memorabilia of some of the great names in jazz and blues. It includes a scrapbook assembled by a cook in a rooming house in the Midwest where musicians stayed as they toured the country. The scrapbook covers the late 30's and early 40's—the most vibrant era of Big Band music—and is a treasure chest of newspaper articles, photos, and signatures of the top bands of the era including Duke Ellington, Count Basie, Benny Goodman and many others. The collection includes a first edition copy of *Lady Sings the Blues*, signed and inscribed by Billie Holiday.

Finally, there are a number of original photographic prints by the legendary Jim Marshall. His photos grace the covers of more than 500 record albums! Though mostly known as a rock and roll photographer, he began his career photographing jazz and blues artists in the early 1960s. Original prints from this era are rare. Mr. Marshall passed away this March while in New York to promote his most recent book. These and other one-of-a-kind items are coming your way starting with this catalog.

1. Pair of Henry "Red" Allen signed portraits. Gelatin silver glossy 8 x 10 in. photograph inscribed in blue ink, *"To Bob Harrington, Happy to be with you fine people, Best of luck, Henry "Red" Allen"*. Lower right corner tip missing. In addition, a gelatin silver 5 x 7 in. Garrick Lounge souvenir photograph signed by Henry "Red" Allen, J.C. Higgenbotham, Don Stovall and Alvin Burroughs. **$200 – $300**



2. Sheet music for *Stormy Weather* signed by Harold Arlen, Rube Bloom and Ted Koehler. Sheet music for *Stormy Weather (Keeps Rainin' All the Time)*, four pages, Quarto, Mills Music, 1933. Inscribed in black ink by Harold Arlen, *"To Danny Yates, Sincerely Harold Arlen"*, signed in black ink by lyricist Ted Koehler, and inscribed by Rube Bloom, *"P.S. good luck to Danny, Rube Bloom"*. Exhibits light soiling and wear. **$300 – $500**

3. Pair of Bop City souvenir photographs signed by Louis Armstrong, Count Basie, Sarah Vaughan and Earl "Fatha" Hines. Bop City souvenir 8 x 10 in. gelatin silver glossy photo of Count Basie and Milton "Mezz" Mezzrow seated at a table, inscribed along the lower border, *"To my 20 year man Mezz, good luck, Count Basie"*. Additionally signed by Sarah Vaughan. Bop City souvenir 8 x 10 in. gelatin silver glossy photo of Earl "Fatha" Hines seated at a table with three young men, inscribed along the lower border *"For Little 'Mezz', from Earl 'Fatha' Hines*. Additionally signed by Louis Armstrong. **$300 – $500**

4. Louis Armstrong signed photograph, Milton "Mezz" Mezzrow signed portrait and tax return. Gelatin silver glossy 8 x 10 in. photo of the RKO Palace theater with an early inscription in ink by Louis Armstrong to Milton "Mezz" Mezzrow, *"To my boy 'Mezz', from Louis Armstrong, 11/27/31"*. Missing lower left corner tip. In addition, a 5 x 7 in. photograph of Milton "Mezz" Mezzrow signed by Mezzrow in blue ink along the lower border and Mezzrow's 1950 U. S. Income Tax Return, signed and dated by Mezzrow. **$300 – $500**

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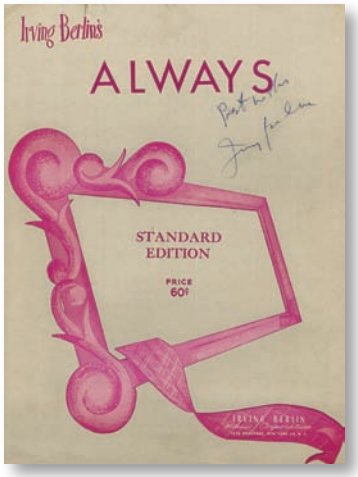
5. Josephine Baker and The Nicholas Brothers signed portraits. Josephine Baker 8 x 10 in. photograph, inscribed in blue ink, *"To Helen with friendship, Yours, Josephine 1955"*. 2 ½ in. crease at the upper right corner. The Nicholas Brothers 8 x 10 in. photograph, signed *"Harold"* at the left margin and inscribed by Fayard, *"To Emmette, 'Keep a Twinkle in Your Eye', Sincerely Nicholas Bros. Harold & Fayard 1941"*. Pin holes at the corner tips. **$300 – $500**

6. Three issues of *Down Beat* magazine signed by Chet Baker, Anita O'Day and Buddy Rich. *Down Beat*, May 2, 1956, inscribed in black ink on the front cover, *"Thanks John – Chet Baker 86"*. *Down Beat*, November 3, 1948, inscribed in black ink on the front cover, *"To John Goddard, Love, Love, Love, Anita o'Day, 9/14/85"*. Light toning and chipping along edges. *Down Beat*, May 20, 1946, inscribed in black ink on the front cover, *"To John, Best, Buddy Rich"*. **$300 – $500**

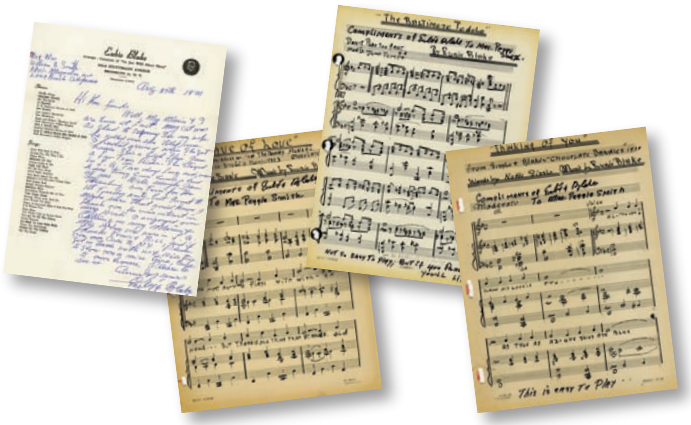
7. Collection of Count Basie and Basie Band autographs and signed portraits. Collection of Count Basie and Basie Band autographs and signed portraits including a 3 ½ x 6 in. album leaf signed by Count Basie, Lenny Johnson, Marshal Johnson, Henry Cokes, Ocie Smith and Thad Jones; Helen Humes (vocalist for the Basie Band) glossy 8 x 10 in. signed portrait; gelatin silver glossy 8 x 10 in. portrait of Count Basie by Bruno of Hollywood signed in blue ink and matted with a gold engraved name plate. **$300 – $500**

8. Sidney Bechet signed portrait and handwritten letter to his wife. Gelatin silver glossy 8 x 10 in. photograph of Sidney Bechet inscribed in blue ink, "To Kirk, from Sid Bechet". In addition, a handwritten letter from Bechet to his wife, Elisabeth, postmarked Marseille, France, October 25, 1954. It reads, *"My dear Lisabeth, I am very sorry to leave Paris without seeing you, I do hope that you are alwright. It won't be so long the time will pass very quick. How did Rue Du Texel make out? I do hope that all is over with that place. Sweetheart I don't feel good sometimes I feel that I will never be happy again. Things are very bad for me and I know also for you. When I came back to Paris I will tell you what I have in my mind, maybe it will be good for us. Well I hope. Please see Mr. Charles Dealeny if you want to write to me. He knows all the time wair [where] I am. I will write to you all the time please try to see things my way it don't matter who's fault. We must do the best for everything. Please be sweet and I will see you soon. I love you very much. Your Sidney."* **$300 – $500**



9. Irving Berlin signed sheet music for *Always*. Irving Berlin's *Always*, Standard Edition, Quarto, inscribed in blue ink at the upper right corner, *"Best wishes Irving Berlin"*. **$200 – $300**

10. *Birdland Stars of '57* program signed by Bud Powell, Count Basie, Sarah Vaughan and others. *Birdland Stars of '57* program, Quarto, 24 pages, signed by the following musicians on their respective photographs, Count Basie, Billy Eckstine (twice), Frank Foster, Terry Gibbs, Phineas Newborn, Bud Powell, Jeri Southern and Sarah Vaughan. Covers creased and rubbed. **$800 – $1,200**



11. Eubie Blake three handwritten music scores, signed photo and letter. Three handwritten scores from *Chocolate Dandies* for the songs *The Slave of Love*, *Thinking of You* and *The Baltimore Todolo*, written in black ink on leaves of musical staff paper, each approx. 5 pages. Each is signed and inscribed by Eubie Blank at the top, *"Compliments of Eubie Blake, To Mrs. Peggie Smith"*, with the additional notations *"This is easy to play"* and *"Not so easy to play, but if you practice you'll like it, E.B."*. In addition, a handwritten letter, with original envelope of transmittal, in blue ink on his personal letter head, dated August 27th, 1970, as well as an 8 x 10 in. photo of Blake and Howard "Hop" Johns with ink notation by Blake. **$300 – $500**

13. Cab Calloway signed portrait and Cab Calloway Band signed album page featuring the rare autograph of Leon Brown "Chu" Berry. Gelatin silver glossy 8 x 10 in. photo of Cab Calloway in trademark white tuxedo, inscribed in blue ink, "To Deacon, Hi di Hi, Cab Calloway". Also includes an album leaf signed by members of the late 1939 Cab Calloway Band including a rare example of Leon Brown "Chu" Berry's autograph, "Dizzy" Gillespie, Cozy Cole, Danny Barker, Claude Jones, Chauncy Houghton, and others. "Chu" Berry died in Conneaut, Ohio on October 30, 1941 (aged 33), from injuries sustained in an automobile accident while en route to gigs in Brookfield, Ohio and Toronto, Canada. Many believe that, had he lived, he would have been ensconced in the jazz pantheon alongside Coleman Hawkins and Lester Young. **$300 – $500**

12. Big Bill Broonzy signed card and Lightning Hopkins signed photo. 3 ¼ x 4 ½ in. card inscribed by Big Bill Broonzy in blue ink, *"Best wishes to a fan from Big Bill Broonzy 3-12-57"*, together with a vintage glossy 8 x 10 in. publicity portrait from Verve Records. In addition, a 4 x 5 ½ in. printed photo of Lightning Hopkins signed at the top edge in black ink, *"Lightning Hopkins"*. **$300 – $500**

14. Hoagy Carmichael and Johnny Mercer signed portraits. Gelatin silver semi-gloss double-weight 8 x 10 in. photograph of Hoagy Carmichael inscribed in blue ink at the top left corner, *"Best regard to you, Mr. Gibson – Hoagy Carmichael"*. Also, gelatin silver glossy borderless 8 x 10 in. photograph of Johnny Mercer, inscribed in black ink, *"To George E – with luck and regards – Johnny Mercer"*. **$200 – $300**

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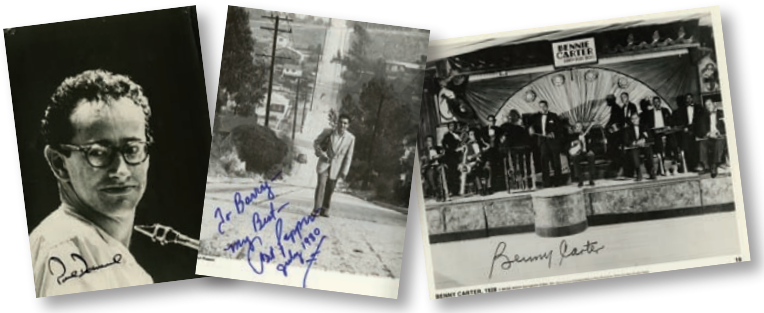
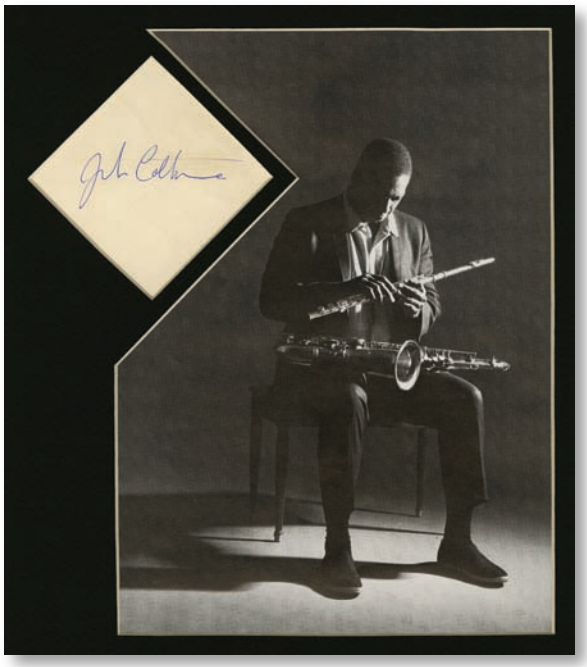


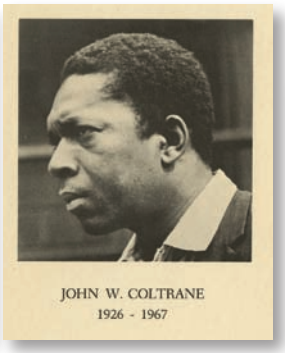
15. Benny Carter, Paul Desmond, Art Pepper signed portraits. Three signed photographs of alto saxophone players. Benny Carter signed 8 x 10 in. photo; Paul Desmond signed 5 x 7 in. photo; Art Pepper signed printed photo. **$200 – $300**

16. Charlie Christian bold signature. Bold signature of seminal Bebop guitarist, Charlie Christian, penned in black ink on a 1 x 2 ¼ in. leaf and tipped to a 2 x 3 ½ in. leaf cut from a program page. Matted together with an 8 x 10 in. glossy photograph of Christian performing. One of the rarest and most sought-after autographs of modern jazz. **$400 – $600**

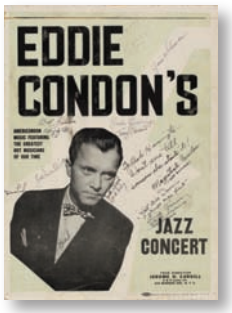


18. John Coltrane bold signature. Bold signature of John Coltrane, penned in blue ink on a 3 ¼ x 3 ¼ in. leaf, *"John Coltrane"*, and matted together with a printed photograph of Coltrane seated holding a flute with a tenor saxophone on his lap. A fine example of one of the scarcest and most desirable of jazz autographs. **$400 – $600**

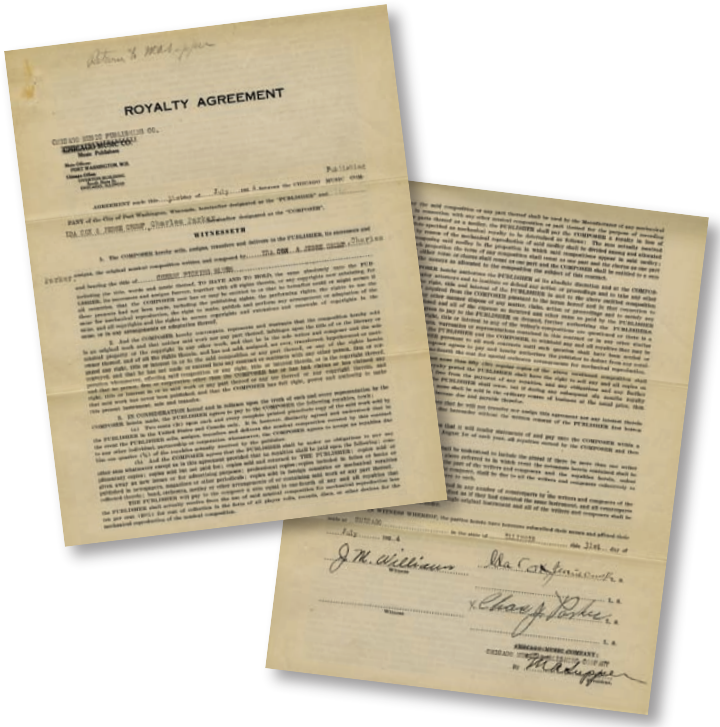
17. Nat King Cole and Glenn Miller signed portraits. Gelatin silver glossy 8 x 10 in. photograph of the Nat King Cole Trio inscribed twice by Nat King Cole in blue ink, *"Sincerely, King Cole Trio"*, and again, *"Nat King Cole"*. In addition, a gelatin silver 6 ½ x 10 in. (trimmed) photograph of Glenn Miller and band, signed by Glenn Miller in blue ink. **$300 – $500**



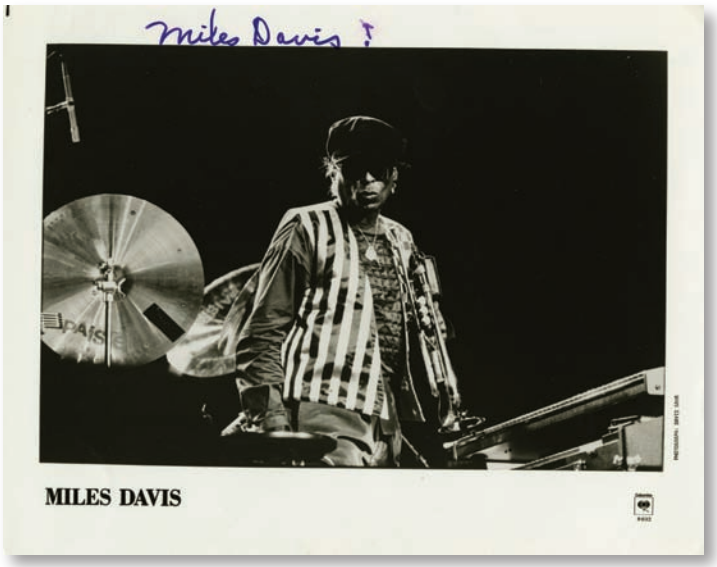
19. John Coltrane funeral program, Alice Coltrane signed portrait, Terry Gibbs signed portrait. John Coltrane funeral program from St. Peter's Lutheran Church, New York City, July 21, 1967. Lower corner bumped, small stain at upper edge; otherwise, fine. In addition, a signed and inscribed 5 ½ x 8 ½ in. photo of Alice Coltrane and an 8 x 10 in. photo of Terry Gibbs, signed by Gibbs and Alice McLeod (Alice Coltrane's maiden name). **$200 – $300**



20. Eddie Condon vintage signed portrait and poster. Gelatin silver matte 8 x 10 in. print of Eddie Condon, Joe Bushkin and Joe Marsala, signed by the three, with extensive notation of the circumstances and location the photograph was taken on the verso. Includes a 14 x 19 in. Eddie Condon concert poster signed by Eddie Condon, Wild Bill Davison, Joe Sullivan, Tony Parenti, Josh Billings, Bill Funaro, Ernie Coceres, Jack Bland and Jack Lesberg. **$200 – $300**


ROYALTY AGREEMENT

21. Ida Cox and Jesse Crump royalty agreement for *Cherry Picking Blues*. Royalty agreement between Chicago Music Publishing Co. and Ida Cox and Jesse Crump, dated July 31, 1924, for the song *Cherry Picking Blues*, signed by both, and witnessed by the ubiquitous J. M. "Ink" Williams, and accompanied by the embossed Certificate of Copyright card from the Library of Congress dated November 20, 1924. Ida Cox ranks among the greatest female blues singers of the 1920s along with Bessie Smith and Ma Rainey. **$400 – $600**



23. Miles Davis signed portrait. 8 x 10 in. black and white photograph signed in purple ink in the upper margin, *"Miles Davis"*. Fine. **$300 – $500**

22. Eddie "Lock-Jaw" Davis and Johnny Griffin signed letter and portraits. Eddie "Lock-Jaw" Davis signed typewritten letter discussing prospective performance dates with Johnny Griffin, together with a signed 8 x 10 in. photograph. Also, an 8 x 10 in. portrait signed by Johnny Griffin. **$200 – $300**

24. Jimmy Dorsey, Tommy Dorsey and Paul Whiteman signed portraits. Jimmy Dorsey gelatin silver glossy 8 x 10 in. photograph, inscribed in blue ink, *"To Nancy – Sincerely, Jimmy Dorsey"*. Exhibits creasing, emulsion cracks and paper loss at the lower left corner. Tommy Dorsey 8 x 10 in. photograph, inscribed in black ink *"Best to you, yours Sincerely Tommy Dorsey"*. Missing lower right corner tip. Paul Whiteman 8 x 10 in. photograph, inscribed *"Best wishes to the New England Hobby Show, from Paul Whiteman"*. **$200 – $300**

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25. Roy Eldridge signed portrait, handwritten letter and business card. Gelatin silver glossy 8 x 10 in. photograph of Roy Eldridge, inscribed in blue ink, *"To Harry from Roy Eldridge"*. In addition, a handwritten letter, circa late 1930s, in pencil on an 8 ½ x 11 in. ruled leaf, being a warm reply to a request for a signed photograph. Also includes his 2 x 3 ½ in. business card printed "Roy Little Jazz Eldridge, Trumpet Wizzard and his String Unit, The Famous Three Duces" and signed on the verso, *"For Bob, from Roy Eldridge"*. **$200 – $300**

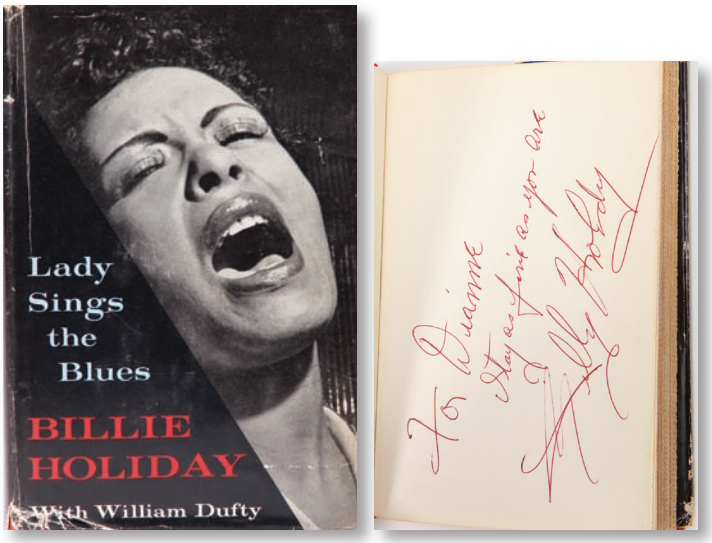
26. Duke Ellington signed portrait and program for the 1941 premiere of *Jump for Joy*. Gelatin silver glossy 8 x 10 in. portrait of Duke Ellington inscribed in black ink, *"To Baleslaw, good luck Duke Ellington"*. In addition, an original program for the premiere of Ellington's 1941 musical *Jump for Joy*. **$300 – $500**

27. 1937 The Cotton Club program signed by Duke Ellington, Ethel Waters and others. The Cotton Club program from 1937, Quarto, 16 pages, signed by Ethel Waters, Duke Ellington, the Nicholas Brothers (Harold) and George Dewey Washington. Covers show gentle rubbing. **$200 – $300**

28. Duke Ellington Band portrait and signed postcard. Gelatin silver glossy 8 x 10 in. portrait of the Duke Ellington Band together with a postcard signed by the 1937 Duke Ellington Band including Duke Ellington, Arthur Whetsel, Barney Bigard, Billy Taylor, Fred Guy, Rex Stuart, Noe Nanton, Cootie Williams, Lawrence Brown, Harry Carney, Johnny Hodges, Hayes Alvis, Otto Hardwich, Sonny Greer, Ivie Anderson and Juan Tizol. Framed and matted, overall dimensions are 15 x 26 in. **$300 – $500**

29. Pair of jazz LPs signed by Bill Evans. Jimmy Knepper with Bill Evans, *Idol of the Flies*, signed in blue ink by Bill Evans on the verso *"Bill Evans '78"*. In addition, Cannonball Adderley Cannonball and Eight Giants, signed in blue ink by Bill Evans, *"Bill Evans '78"*. **$300 – $500**

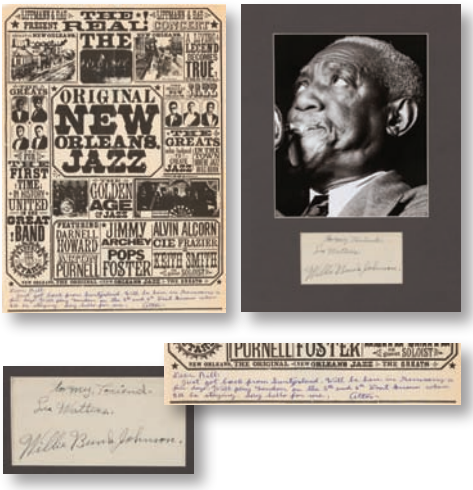
30. George Gershwin signed portrait. Gelatin silver matte double-weight 8 x 10 in. photograph of George Gershwin seated at the piano writing a musical score, inscribed in black ink in the lower margin, *"–with sincere good wishes from George Gershwin"*. Exhibits creasing, tiny tear at the upper right margin, ¾ x 3 ¾ in. section clipped from the lower left margin. **$1,200 – $1,500**



32. *Lady Sings the Blues* inscribed and signed by Billie Holiday. *Lady Sings the Blues*. By Billie Holiday with William Dufty. Doubleday & Company, Inc., Garden City, New York, 1956. Octavo. Original bright red cloth with spine lettered in gilt and black. Inscribed in red ink on the front flyleaf, *"For Dianne, Stay as fine as you are, Billie Holiday"*. "Written during a vogue for sensational life stories as popularized by *True Confessions* magazine, the book had its eyes on Hollywood and served to perpetuate myths about Billie that were as difficult to disprove as they were to wholeheartedly believe." [Chris Ingham, Billie Holiday] Based on interviews with the singer and ghostwritten by journalist William Dufty, speculation followed that Holiday had little to do with the book's creation. Light rubbing at corner tips and bottom edge. Original priced dust jacket is rubbed and creased at spine ends with two small chips at lower spine folds. Very Good. A well-preserved example of a book that is notoriously difficult to find in collectible condition and one of the most sought-after autographs of modern jazz. **$400 – $600**

31. Johnny Green and Coleman Hawkins signed portraits. Gelatin silver glossy 8 x 10 in. portrait of Johnny Green by Max Munn Autrey, inscribed with sentiment by Johnny Green. In addition, 8 ¼ x 10 ½ in. printed photo of Coleman Hawkins from a Norman Granz program, inscribed in black ink, *"All Best Wishes, Coleman Hawkins"*. Johnny Green wrote Coleman Hawkins' iconic standard, "Body and Soul". A wonderful association between these two jazz icons. **$200 – $300**

33. Collection of jazz autographs, James P. Johnson, Mary Lou Williams and others. Collection of jazz musician autographs including a The Town Hall jazz concert program, dated February, 1944, with the pencil signatures of James P. Johnson, Wilbur DeParis, Miff Mole, Bob Casey, George Wettling, Joe Marsala, Kansas Fields and Al Morgan; a 4 x 6 in. album leaf inscribed and signed by Meade "Lux" Lewis; *Barrelhouse, Boogie Woogie, and Blues* LP inscribed and signed by Mary Lou Williams. **$200 – $300**



34. Collection of autographs of Willie Bunk Johnson and Alton Purnell. Willie Bunk Johnson signed 4 x 6 in. album leaf, inscribed in blue ink *"to my friend, Lu Watters, Willie Bunk Johnson"*, and matted with an 8 x 10 in. portrait. In addition, a 12 x 16 in. circa 1960s Original New Orleans Jazz poster inscribed in blue ink along the lower margin by Alton Purnell, *"Dear Bill: Just got back from Switzerland. Will be here in Germany a few days. Will play London on the 5th and 6th. Don't know where I'll be staying. Say hello for me. Alton"*. **$200 – $300**

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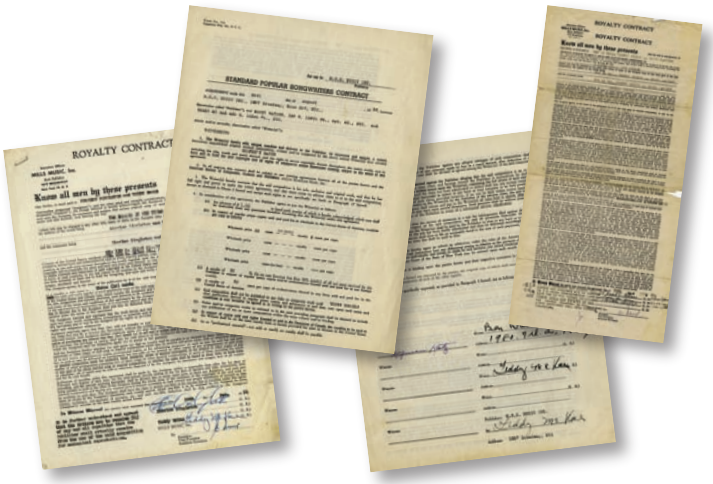


35. Collection of Teddy McRae signed recording and royalty contracts. Collection of six contracts and court documents signed by Teddy McRae, Benny Green, Benny Waters and others including a Recording Agreement signed by McRae and Edmond Hall; Recording Agreement signed by McRae and Linton Garner (Erroll's brother); Recording Agreement signed by Bennie Green and McRae; two Songwriter Contracts signed by Benny Waters and McRae; Royalty Contract signed by McRae and Charles Singleton. **$200 – $300**

38. Charles Mingus signed portrait. Gelatin silver glossy 8 x 10 in. photograph of Charles Mingus, signed boldly in purple ink along the neck of the bass "Charles Mingus". Additionally signed on the verso in red ink by drummer Danny Richmond, baritone saxophonist Hamiet "Bunny" Bluiett and George Adams. **$300 – $500**

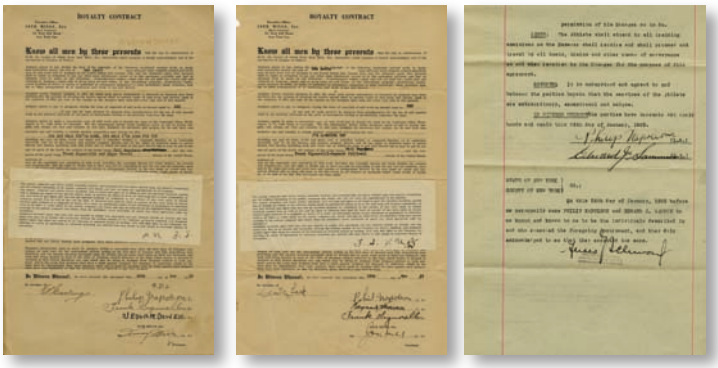
36. Lucky Millinder and the Mills Blue Rhythm Band signed portraits. Three Lucky Millinder and the Mills Blue Rhythm Band signed 8 x 10 in. photographs including an 8 x 10 in. signed caricature of Millinder signed and inscribed by Millinder; Lucky Millinder band signed by Elmer James, Lawrence Lucia, O'Neil Spencer, Sead Hemphill, J.C. Higginbotahm, George Washington and Henry "Red" Allen; Mills Blue Rhythm Band signed by Lucky Millinder, Tab Smith, Joe Garland and Crawford Wellington. **$200 – $300**

39. Modern Jazz Quartet signed portrait and card. 4 x 6 in. card signed by Kenny Clarke, Percy Heath, Milt Jackson and John Lewis. In addition, a printed 9 ½ x 13 in. photo signed by Percy Heath, Milt Jackson, Connie Kay (not in photo) and John Lewis. Kenny Clarke was the original MJQ drummer for two years – before Connie Kay. **$200 – $300**

37. Collection of Mills Brothers autographs. The four original Mills Brothers sang together until 1936 when their leader, John, Jr., died at the age of 26. He was replaced by his father, John, Sr., and almost all of the autographed Mills Brothers material is signed by the father. This lot, includes three items signed by the original line-up: a gelatin silver glossy 6 ¼ x 8 ¼ in. photo of all four brothers, inscribed in black ink, *"To Lindsay, Best Wishes, Mills Brothers, Herbert, Donald, Harry, John"*; a 4 x 4 ½ in. album leaf inscribed *"To Jack, Best Wishes, Mills Bros., John"*; a 2 x 5 ½ in. leaf cut from a program and inscribed *"Best of luck to you, from Mills Bros., Harry, Herbert, John"*. Also includes a gelatin silver glossy 8 x 10 in. photo inscribed *"To Clarence E. Krause, Best Wishes, Mills Bros."*. **$300 – $500**

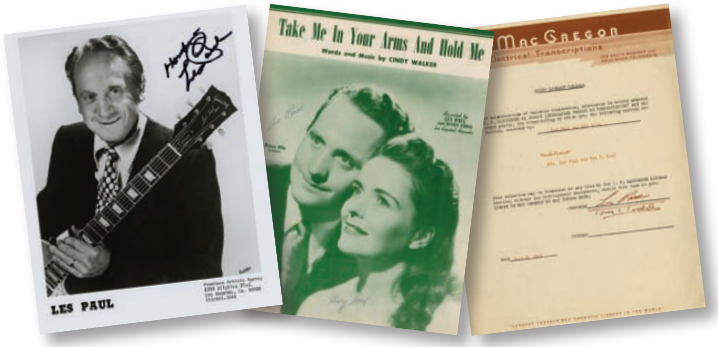
40. Thelonious Monk signed portrait. Gelatin silver glossy borderless 6 ½ x 8 ½ in. photograph of Thelonious Monk, signed boldly in black ink at the lower right "Thelonious Monk". Fine; with impressions at the center left. One of the most sought-after autographs of modern jazz. **$400 – $600**

41. The Montgomery Brothers signed card. Bold signatures of all three of the Montgomery Brothers, *"Buddy Montgomery, Wes Montgomery, Monk Montgomery"*, penned in blue ink on a 2 x 5 in. leaf and tipped to a larger leaf. Matted together with a glossy 8 x 10 in. promotional Riverside Records portrait. **$300 – $500**



42. Phil Napoleon signed contracts. Three Phil Napoleon signed contracts including a Signed Legal Document as manager of boxer Edward J. Sammon; Contract signed by Phil Napoleon, Frank Signorelli and Edgar Dowell; Royalty Agreement signed by Napoleon and Frank Signorelli. **$200 – $300**

43. Charlie Parker signed High Hat Club napkin. 5 x 5 in. napkin from the Hi-Hat club, Boston, inscribed in blue ink by Charlie Parker, *"To Bob Regards Charlie Parker"*. Charlie Parker performed at Boston's Hi-Hat club in 1953 and 1954, recording a session for WCOP radio broadcast. Light staining, matted with an 8 x 10 in. photograph. **$400 – $600**



44. Les Paul signed sheet music, music release form and portrait. Sheet music for *Take Me in Your Arms and Hold Me*, signed by Les Paul and Mary Ford; signed 8 x 10 in. photo and Music Library Release form for *Hand-Picked*, dated June 8, 1945, signed by Les Paul. **$200 – $300**

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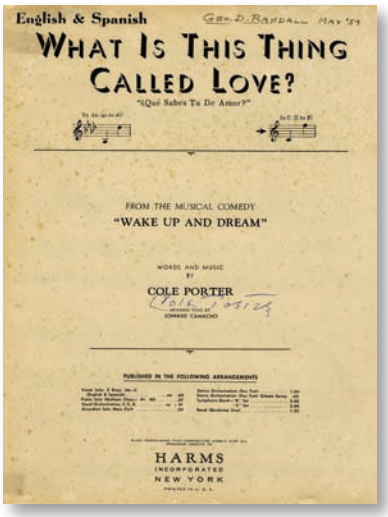
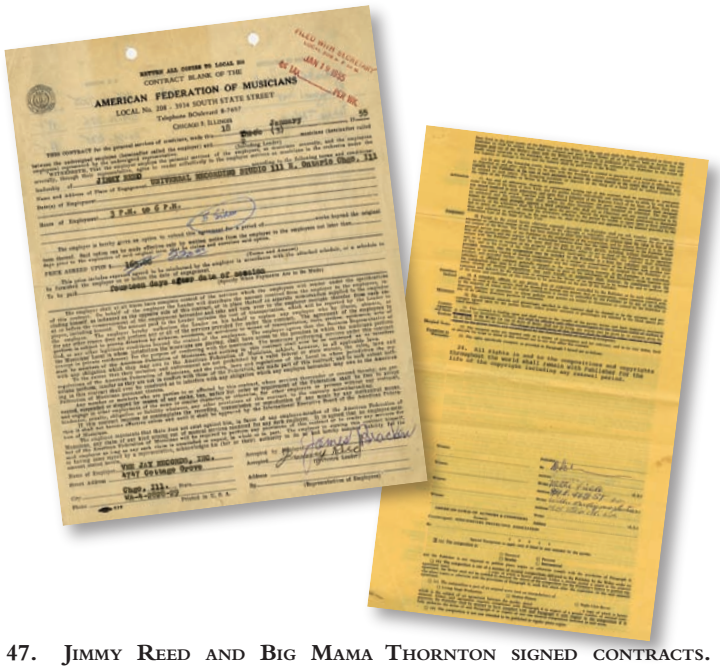
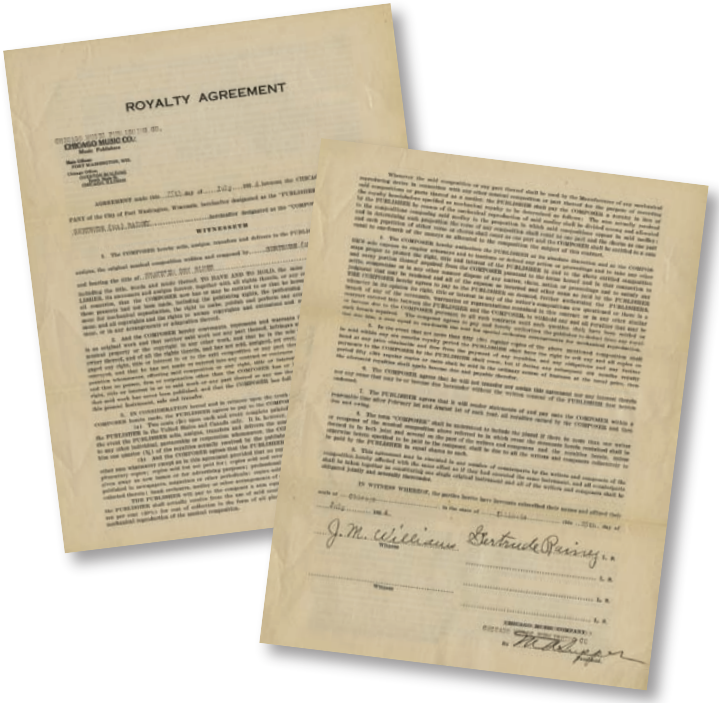


45. Cole Porter signed sheet music for *What Is This Thing Called Love?* Cole Porter's *What Is This Thing Called Love?* From the musical comedy *Wake Up and Dream*, Quarto, signed in blue ink on the front cover, *"Cole Porter"*. Covers exhibit some spotting with internal yellowed tape remnants. **$200 – $300**



47. Jimmy Reed and Big Mama Thornton signed contracts. Jimmy Reed contract, dated January 18, 1955, for payment to record five sides for Vee Jay Records in Chicago for the sum of $220. Signed in black ink by Jimmy Reed. In addition, contract, dated November 1974, between Yerson Music Publishers, Inc. and Mattie Fields and Willa Mae ("Big Mama") Thornton. Signed in blue ink. **$400 – $600**



46. Gertrude "Ma" Rainey signed recording contract for *Shave 'Em Dry Blues*. Two page royalty agreement between Chicago Music Publishing Company and Gertrude "Ma" Rainey, dated July 25, 1924, for the song *Shave 'Em Dry Blues*. Signed in black ink, *"Gertrude Rainey"*. Along with Bessie Smith, she laid the giant track for female blues in the 1920s. Very uncommon. **$400 – $600**

48. Sheet music for *All the Way* signed by Frank Sinatra, Sammy Cahn and Jimmy Van Heusen. Sheet music for *All the Way* from the film *The Joker Is Wild* (Paramount, 1957), signed boldly by Frank Sinatra as well as composers Sammy Cahn and Jimmy Van Heusen. **$300 – $500**

49. Sarah Vaughan and Dinah Washington signed portraits. Gelatin silver glossy 8 x 10 in. photograph of Sarah Vaughan, inscribed in black ink, *"Yours Really, Sarah Vaughan"*. In addition, a gelatin silver glossy 8 x 10 in. photograph of Dinah Washington, inscribed in blue ink, *"To Lucille, Best to you cause you're real, Sincerely Dinah Washington"*. Exhibits some creasing and handling. **$200 – $300**

50. Muddy Waters signed portrait. Glossy 8 x 10 in. photograph of Muddy Waters seated on an ornately carved wooden chair, signed boldly in black ink at the top left corner, *"Muddy Waters"*. **$200 – $300**

52. Jazz at the Philharmonic program signed by Ella Fitzgerald, Oscar Peterson, Buddy Rich, Ben Webster and others. Jazz at the Philharmonic, 14th National Tour program, Quarto, 28 pages, signed by Ella Fitzgerald, Oscar Peterson, Roy Eldridge, Bill Harris, Buddy Rich, Flip Phillips, Ben Webster, Buddy DeFranco, Louis Bellson, Ray Brown and Herb Ellis. **$300 – $500**

51. Unique 1930s jazz band scrapbook. 11x 14 in. scrapbook compiled in the late 1930s and early 1940s by a woman named Emmette, who cooked for the bands that came through the Midwest. She pasted-in photos and articles on a number of bands and had the musicians sign the book. There are over 200 signatures in this unique piece of American musical history. Highlights include: 19 signatures from the 1941 Jimmie Lunceford Band; 2 Jimmie Lunceford signed 8 x 10 in. photos; 17 signatures of the complete Duke Ellington Band from the early 1940s including Ben Webster and rare signature of bassist Jimmie Blanton; 2 signed Duke Ellington photos; 21 signatures from the Count Basie Band including Lester Young; 8 x 10 in. photo of Glenn Miller; 20 signatures from the Lionel Hampton Band; 20 signatures from the Ella Fitzgerald Band including Ella and Taft Jordan; 22 signatures from the Earl Hines Band including Ethel Waters, Slim Gaillard and Freddy Webster; 16 signatures from the Louis Armstrong band including Armstrong, Luis Russell and Big Sid Catlett; 20 signatures from the Bob Crosby band including Jess Stacey and Nappy Lamare; 15 signatures from the Fats Waller Band including Fats and comedian Rochester; 19 signatures of the Andy Kirk Band including Harold Baker and June Richmond; 17 signatures from the Erskine Hawkins Band including Dorothy Dandridge; 13 signatures of the Gene Krupa Band including Krupa, Roy Eldgridge and Anita O'Day; 23 signatures of Floyd Ray and his Orchestra; The Nicholas Brothers and many more. Some pages exhibit chipping and paper loss at the fore edge. **$4,000 – $6,000**

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53. Collection of blues guitarist autographs: Robert Lockwood, Son Seals and others. Collection of nine signed photographs of blues guitarists including Son Seals 8 x 10 in.; Luther Allison 5 x 7 in.; R.L. Burnside 8 x 10 in.; Johnny Copeland 8 x 10 in.; Lowell Fulson 8 x 10 in.; Jessie Maie Hemphill 8 x 10 in.; 4 ½ x 6 ½ in. album page signed by Earl King; Lonnie Pitchford 8 x 10 in.; Robert Lockwood 8 x 10 in. **$300 – $500**

55. Collection of blues guitarist signed portraits: Robert Lockwood, Jr., T-Bone Walker and others. Collection of five blues guitarist signed photographs including Johnny Clyde Copeland 7 ½ x 10 in. printed photo mounted to board, signed on the mount in blue ink; Robert Lockwood, Jr. 9 x 9 in. printed photo mounted to board, signed on the mount in blue ink; 10 x 10 ¾ in. printed photo of T-Bone Walker, signed in blue ink; Clarence "Gatemouth" Brown printed photo signed in blue ink; Homesick James 9 ½ x 12 in. printed photo signed in blue ink. **$300 – $500**

54. Collection of blues harmonica signed portraits and autographs: Brownie McGhee and Sonny Terry and others. Collection of signed portraits and autographs of blues harmonica musicians including Corey Bell signed 7 x 9 in. portrait; Brownie McGhee and Sonny Terry (signed as "X") 5 ¾ x 9 ¾ in. printed photo; Harmonica George Smith signed printed photo; Snooky Prior glossy 8 x 10 in. signed portrait; Mojo Buford glossy 8 x 10 in. signed portrait; James Cotton glossy 8 x 10 in. signed portrait; J. C. Burris LP *One of these Mornings*, inscribed and signed by J. C. Burris; Charlie Musselwhite LP *Tell Me Where Have All the Good Times Gone?* Signed by Charlie Musselwhite. **$200 – $300**

56. Collection of composers autographs: Jay Livingston and Ray Evans and others. Collection of three signed portraits and one signed sheet music by jazz and popular music composers including a gelatin silver glossy 7 ½ x 9 ½ in. portrait of Jimmie McHugh inscribed and signed in black ink; glossy 8 x 10 in. portrait of James Van Heusen signed in black ink on the recto and the verso; glossy 8 x 10 in. portrait of Jay Livingston and Ray Evans inscribed by both in blue ink with the first bars of their song *Silver Bells*; sheet music for *Bells are Ringing*, Quarto, six pages, signed by lyricists Betty Comden and Adolph Green. **$200 – $300**

57. Collection of country & western autographs, Homer & Jethro, Flatt & Scruggs and others. Collection of country & western musician signed portraits and autographs including a Bob Wills inscribed and signed glossy 8 x 10 in. photo; Homer Haynes & Jethro Burns signed glossy 8 x 10 in. photo; a 1963 Picture Album Songbook from the Egyptian Theater in Dekalb, IL, March 9, 1963, signed by Lester Flatt and Earl Scruggs on the front cover; 10 x 15 in. magazine ad inscribed and signed by Patsy Cline; lobby card for *O, My Darling Clementine* (Republic, 1943) signed by Roy Acuff. **$400 – $600**

58. Collection of jazz drummer signed portraits: Art Blakey, Elvin Jones and others. Collection of five signed photographs of jazz drummers including Billy Higgins signed 5 ¾ x 9 in. color photo; Shelly Manne signed 8 x 10 in. photo; Gene Krupa 7 ¼ x 9 in. photo inscribed *"To Jessie, my best to an old and good friend, Gene Krupa"*; Elvin Jones signed 8 x 10 in.; Art Blakey 8 x 10 in. inscribed and signed. **$200 – $300**

59. Collection of jazz musician autographs and signed portraits: Benny Goodman, Gene Krupa and others. Collection of autographs and signed portraits of jazz musicians including Lionel Hampton glossy 8 x 10 in. signed portrait; Gene Krupa glossy 8 x 10 in. signed portrait; Teddy Wilson 6 ½ x 10 in. signed color portrait; Benny Goodman glossy 8 x 10 in. signed portrait; and the pencil signatures of Benny Goodman, Lionel Hampton, Gene Krupa and Teddy Wilson written on the back of a menu from a restaurant located across the street from Carnegie Hall, where Benny Goodman performed with the first integrated jazz group to play on a major stage in America. Matted together with a photograph of the musicians. **$300 – $500**

60. Collection of jazz husbands and wives signed portraits and autographs. Collection of four signed photographs and one signed album leaf by jazz husbands and wives including Louis Prima and Keely Smith signed 8 x 10 in. photo; Les Paul and Mary Ford signed 5 x 7 in. photo; Harry James and Betty Grable signed 5 x 7 in. photo (signed *"Harry"* and *"Betty"*); Mildred Bailey and Red Norvo signed album leaf; Danny Barker and Blue "Lu" Barker signed 8 x 10 in. photo. **$200 – $300**

61. Collection of jazz musician autographs and signed portraits: Jimmy Giuffre, Charlie Haden and others. Collection of jazz musician autographs and signed portraits including Jazz West Coast Schedule of Events signed by 32 musicians such as Jimmy Giuffre, Pete Rugolo, Charlie Haden, Bud Shank, Gary Foster, and others; Pete and Conte Candoli signed first day cover; Les Hite signed 8 x 10 in. photo; Hampton Hawes signed 8 x 10 in. photo; Curtis Counce printed photo and signed card. **$200 – $300**

62. Collection of jazz autographs: Zoot Sims and others. Collection of jazz autographs including three glossy 8 x 10 in. portraits signed by Bob Wilber, Bob Haggard and Ralph Sutton, together with a *Jazz in the Troc – 9 Greats of Jazz* LP signed by Buck Clayton, Bobby Hackett, Joe Venuti, Yank Lawson, Zoot Sims, Bud Freeman, Billy Butterfield, Nick Fatool, Peanuts Hucko and Ralph Sutton. **$200 – $300**

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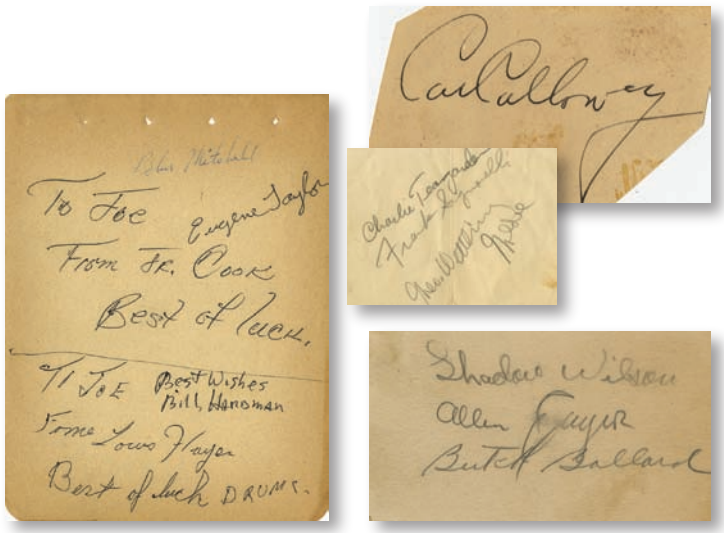
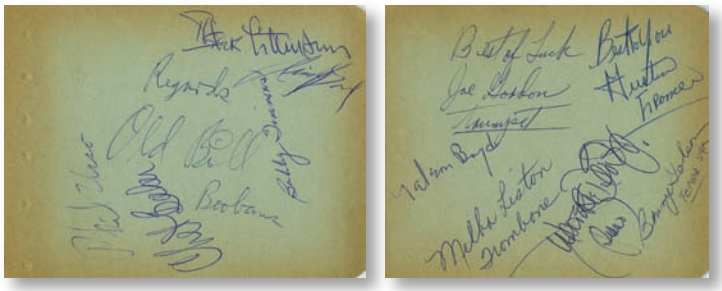
63. Collection of signed blues 78 rpm albums with Lovie Austin and J. Mayo "Ink" Williams signed contract. 78 rpm album *Careless Love* with vocal by Bertha "Chippie" Hill, Lovie Austin on piano and signed in blue ink on the label by legendary drummer Baby Dodds. Includes a Chippie Hill and the Blues album set of two 78 rpm discs with record jacket signed in blue ink by Bertha "Chippie" Hills, Max Kaminsky, Coot Grant, Sox Wilson, Jimmy Archey, Irene Williams and Eva Taylor. In addition, a contract signed by Lovie Austin and J. Mayo Williams. Mayo "Ink" Williams was a legendary A&R man who signed many of the great blues artists of the 1920s and 1930s. **$400 – $600**



64. Collection of jazz autographs from the Swing and early Bebop eras: Cab Calloway, Blue Mitchell and others. Collection of scarce jazz autographs including an album leaf signed by Charlie Teagarden, Frank Signorelli and George Wettling; "Swing Kings" business card signed on the verso by Shadow Wilson, Allen Eager and Butch Ballard; Cab Calloway bold signature; album leaf signed by Blue Mitchell, Junior Cook, Louis Hayes, Billy Hardman and Eugene Taylor. Slight toning. **$200 – $300**



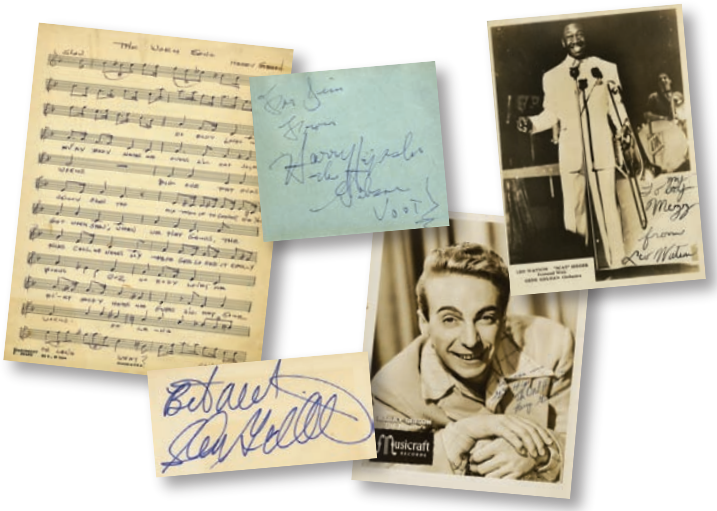
65. Collection of jazz autographs: Chet Baker, Benny Golson and others. Two 4 ½ x 6 in. album leaves, one signed by Joe Gordon, Melba Liston, Nelson Boyd, Walter Davis, Jr. and Benny Golson; the other signed by Phil Urso, Chet Baker, Bobby Timmons and others. Both exhibit toning along the edges. **$200 – $300**

66. Collection of jazz pianist signed portraits and contract: Erroll Garner, Earl "Fatha" Hines and others. Collection of five signed jazz pianist portraits and one signed release. Erroll Garner signed 7 ¼ x 8 ½ in. photo; Earl "Fatha" Hines inscribed 8 x 10 in. photo; Stan Kenton inscribed 5 x 7 in. photo; Oscar Peterson signed 8 x 10 in. photo; Jay McShann inscribed 6 ½ x 7 in. printed photo; Michael "Dodo" Marmarosa signed release for *Raindrops*. **$200 – $300**

67. Collection of jazz female vocalist signed portraits: Anita O'Day, Dinah Shore. Collection of four signed photographs of female jazz vocalists including Martha Tilton inscribed 5 x 7 in. photo; Frances Wayne inscribed gelatin silver glossy 8 x 10 in.; gelatin silver matte double-weight 4 ¾ x 7 in. photograph of Dinah Shore inscribed in blue ink; glossy 8 x 10 in. photograph of Anita O'Day inscribed in black ink. **$200 – $300**

68. Collection of female jazz vocalist autographs: Nellie Lutcher, Carmen McRae and others. Collection of four signed photographs of female jazz vocalists and one signed Savoy Hotel, London menu. Savoy Hotel, London menu, dated Friday, June 25, 1954, signed in blue ink by David Nixon, Adelaide Hall and Mr. Pastry; Nellie Lutcher signed 5 x 7 in. photo; Carmen McRae inscribed 8 x 10 in. photo; Dakota Staton signed 8 x 10 in. photo; Maxine Sullivan inscribed 8 x 10 in. photo exhibits paper loss and chipping along the lower and right border edges. **$200 – $300**

69. Collection of female jazz vocalist signed portraits: Hadda Brooks, Ruth Brown and others. Collection of five signed photographs of female jazz vocalists including Thelma Carpenter glossy 8 x 10 in. photo inscribed and signed, *"To Annie: Don't laugh at my jokes!!! What will people say?!!! However, we will remain friends in spite of what they say – Carpie"*; Ruth Brown glossy 8 x 10 in. photo inscribed and signed; gelatin silver matte double-weight portrait of Connie Boswell inscribed and signed; June Christy inscribed 5 x 7 in. portrait; Hadda Brooks glossy 8 x 10 in. photo signed in black ink. **$200 – $300**



71. Collection of jazz and hep singers autographs: Harry "The Hipster" Gibson and others. Slim Gaillard bold signature on a 4 x 6 in. leaf, matted with a flyer-size facsimile *O'voutie O'Rooney* movie poster; Harry "The Hipster" Gibson three page handwritten sheet music for *The Worm Song* signed, inscribed and signed 8 x 10 in. photograph, inscribed and signed album leaf matted with original May 21, 1947 *Down Beat* magazine cover; Leo Watson 5 x 7 in. photograph inscribed and signed *"To my boy Mezz, from Leo Watson"*. **$200 – $300**

70. Collection of female vocalist autographs: Helen Morgan, Peggy Lee and others. Collection of six signed photographs of female singers including Marion Hutton 5 x 7 in.; Helen Forrest inscribed 3 x 5 in.; Connie Haines matte double-weight 8 x 10 in. portrait inscribed and signed; Helen Morgan matte double-weight 7 ½ x 9 ½ in. portrait by Hal Phyfe inscribed and signed; Peggy Lee glossy 8 x 10 in. signed; Margaret Whiting glossy 8 x 10 in. portrait inscribed and signed. **$200 – $300**

72. Collection of male vocalist signed portraits, Harry Belafonte, James Brown and others. Collection of five signed photographs of male vocalists including Harry Belafonte glossy 8 x 10 in. inscribed and signed in blue ink; James Brown 8 ½ x 10 ½ in. printed photo inscribed and signed in blue ink; Oscar Brown glossy 8 x 10 in. signed with sentiment; Billy Ward glossy 8 x 10 in. photo inscribed and signed in black ink; Joe Williams glossy 8 x 10 in. signed in black ink at the lower margin. **$200 – $300**

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73. Collection of singing groups autographs: The Delta Rhythm Boys, The Platters and others. Collection of three signed photographs and two signed album leaves of singing groups including The Clara Ward Gospel Singers signed album leaf; album leaf signed by the original line-up of The Platters: Tony Williams, Herb Reed, Zola Taylor and Paul Robi; The Delta Rhythm Boys glossy 8 x 10 in. photograph inscribed at the lower margin and signed by all five members; The Charioteers glossy 8 x 10 in. photo signed by all five members; The Deep River Boys inscribed in blue ink and signed by all five members (first names only). **$200 – $300**

76. Collection of jazz tenor saxophonist autographs: Stan Getz, Dexter Gordon and others. Collection of seven jazz tenor saxophonist autographs including Dexter Gordon signed 5 ½ x 8 in. printed photo; Stan Getz inscribed 8 x 10 in. photo; Herbie Haymer signed album leaf; Bud Shank signed 8 x 10 in. photo; Teddy Edwards signed 8 x 10 in. photo; Johnny Griffin signed 5 x 7 in. photo; Illinois Jacquet signed 8 x 10 in. photo. **$400 – $600**

74. Collection of singing groups autographs: The Four Aces, The Hilltoppers and others. Collection of five signed photographs of male singing groups including The Crew-Cuts, The Hilltoppers featuring Jimmy Sacca, The Four Aces, The Modernaires 5 x 7 in. and The Hi-Lo's 5 x 7 in. **$200 – $300**

77. Collection of jazz trombonist signed portraits: Curtis Fuller, Jack Teagarden and others. Collection of five signed photographs of jazz trombonists including J.J. Johnson signed 8 x 10 in.; Ed Hubble and Vic Dickenson signed 8 x 10 in.; Jack Teagarden signed, inscribed 5 x 7 in.; Curtis Fuller signed 8 x 10 in.; Kid Ory signed 8 x 10 in. **$200 – $300**

75. Collection of singing groups, Andrews Sisters, The Ink Spots and others. Collection of three signed photographs of singing groups including a rare glossy 8 x 10 in. portrait of the original The Ink Spots line-up signed by Bill Kenny, Charlie Fuqua, Deek Watson and Orville "Hoppy" Jones (who died in 1944); glossy 8 x 10 in. portrait of Bill (Mr. Inkspots) Kenny inscribed and signed; and 8 x 10 in. portrait of the Andrews Sisters signed in blue ink by all three. **$600 – $800**

78. Collection of jazz trumpet autographs: Dizzy Gillespie, Lee Morgan and others. Collection of jazz trumpeter autographs including a 4 x 6 in. album leaf signed by Lee Morgan, together with a gelatin silver glossy 8 x 10 in. photograph; gelatin silver glossy 8 x 10 in. photograph (mounted to board) of Dizzy Gillespie, signed in green ink; 4 ½ x 6 in. album leaf signed in blue ink. **$400 – $600**

79. Collection of four jazz festival posters, Paris and Berlin. Collection of four jazz posters including three vintage 15 ¾ x 22 in. Paris posters for the 1949 and 1950 Revue International de Jazz featuring Louis Armstrong, Coleman Hawkins, Fletcher Henderson, Mahalia Jackson, Duke Ellington and others. They exhibit slight toning, minor chipping and paper loss at folds. In addition, one 32 x 46 in. 1964 Berliner Jazz Tage poster featuring Miles Davis, Roland Kirk, Dave Brubeck and others. Folded. **$400 – $600**

80. Collection of four blues and jazz posters, some by Earl Newman. Collection of four blues and jazz posters including 17 ½ x 23 in. 11th Annual Long Beach Blues Festival, Sep. 15 & 16, 1990 featuring T-Bone Walker; 17 ½ x 23 in. 30th Monterey Jazz Festival Sep. 18-20, 1987 designed by Earl Newman; Shelly's Manne-Hole 23 x 35 in. designed by Earl Newman; 17 ½ x 23 in. Stan Getz 1927-1991 commemorative poster designed by Earl Newman. **$200 – $300**

81. Collection of five Monterey Jazz Festival posters by Earl Newman and Dedini. Collection of five jazz festival posters including 17 ½ x 23 in. 31st Monterey Jazz Festival 1988 designed by Earl Newman; 30th Monterey Jazz Festival 1987 designed by Earl Newman; 17 ½ x 23 in. Monterey Jazz Festival 1993 designed by Earl Newman; 18 x 24 in. Monterey Jazz Festival 1997; 23 x 35 in. Monterey Jazz Festival 1965 designed by Dedini. **$200 – $300**

82. Original Earl Newman print for Ash Grove folk music venue. Original 1963 color lithograph print by Earl Newman for the iconic West Hollywood folk music venue, Ash Grove. Measures 22 x 35 in. Minor scuffing and toning, chipping at the borders. On archival linen. **$200 – $300**

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83. Collection of six signed jazz LPs: Count Basie, Duke Ellington and Benny Goodman. Six signed jazz band leader LPs including Duke Ellington *In My Solitude*, signed and inscribed by Ellington; Count Basie Jam Session at the Montreux Festival 1975, signed by Basie, Roy Eldridge, Milt Jackson and others; Montreux '77 signed by Basie; Count Basie Dance Session, signed by Basie; Benny Goodman featuring Jess Stacy, signed by Benny Goodman. **$400 – $600**

84. Collection of twelve blues guitar LPs signed by B.B. King, Albert Collins and others. Twelve signed blues LPs including Newport Jazz Festival 1972 featuring B.B. King, signed by King; J.B. Hutto & His Hawks with Sunnyland Slim *Hawk Squat* signed by Hutto; Albert Collins and the Icebreakers *Live in Japan* signed by Collins; Albert King *Thursday Night in San Francisco* signed by King; Johnny Shines; Lowell Fulson; Brownie McGhee; John Cephas and Phil Wiggins; Buddy Guy; Homesick James; Luther Johnson Jr.; Howlin' Wolf [record jacket only] signed by Hubert Sumlin. **$400 – $600**

85. Collection of six signed jazz piano LPs: Earl "Fatha" Hines and others. Six signed jazz piano LPs including *The Essential Earl "Fatha" Hines* signed by Hines; Teddy Wilson; Jay McShann *Going to Kansas City* signed by McShann; Sunnyland Slim Blues Band *Chicago Jump* signed by Sunnyland Slim; Memphis Slim; Roosevelt Sykes in Europe, inscribed and signed by Roosevelt Sykes. **$200 – $300**

86. Collection of nine signed jazz saxophone LPs: Stan Getz, Dexter Gordon and others. Nine signed jazz saxophone players LPS including Don Lanphere Quintet *Into Somewhere*, signed by Lanphere; Jimmy Heath, Sonny Stitt and others, signed by Heath and Stitt; *The Greatest of Stan Getz*, signed by Getz; Frank Morgan *Lament*, signed by Morgan; Johnny Griffin *To the Ladies*, inscribed and signed by Griffin; Buddy Tate/Al Grey *Just Jazz*, inscribed and signed by Buddy Tate; Teddy Edwards Quartet, signed by Edwards; Harold Land with Wes Montgomery, signed by Harold Land; *Long Tall Dexter – The Savoy Sessions*, signed by Dexter Gordon. **$400 – $600**

87. Collection of eight signed jazz LPs: Ella Fitzgerald and others. Eight signed jazz LPs including Ella Fitzgerald *Robin's Nest* 78 rpm, signed by Fitzgerald; Anita O'Day *Once Upon a Summertime*, signed and inscribed by O'Day; *Best of Jimmy Witherspoon*, signed by Witherspoon; also, Jimmy Rushing; Roy Brown; Koko Taylor; Jon Hendricks and Jimmy McCracklin. **$200 – $300**

Jim Marshall (1936-2010), celebrated photographer for his iconic, attitude-laced images of John Coltrane, Miles Davis, Jimi Hendrix, Bob Dylan, Janis Joplin, Johnny Cash, The Rolling Stones and other 60s rock luminaries. Marshall spent more than 50 years capturing the giants of jazz, country, blues, folk and rock on film.

88. No Lot.

89. Collection of four portraits of Cannonball Adderley, John Coltrane, Roland Kirk and Sonny Stitt by Jim Marshall. Four gelatin silver semi-gloss double-weight 8 x 10 in. prints of Cannonball Adderley, John Coltrane, Roland Kirk and Sonny Stitt by Jim Marshall; with photographer rubber stamp and portrait number *2093-17*, *8431-30A* and *2059-3* on the verso. Coltrane portrait exhibits some rippling and dampstain on the verso. **$400 – $600**

91. Collection of three portraits of the John Coltrane Quartet, Elvin Jones and Max Roach by Jim Marshall. Three gelatin silver semi-gloss double-weight 8 x 10 in. prints of the John Coltrane Quartet (at Van Gelder Studio during *Ballads* recording session, 1962-63), Elvin Jones and Max Roach by Jim Marshall; with photographer rubber stamp and portrait number *1496-18*, *3904-15* and *1521-37* on the verso. **$400 – $600**

90. Collection of three portraits of Count Basie, Duke Ellington with Paul Gonzalves and Thelonious Monk by Jim Marshall. Three gelatin silver glossy and semi-gloss double-weight 8 x 10 in. prints of Count Basie, Duke Ellington with Paul Gonzalves and Thelonious Monk by Jim Marshall; with photographer notations in the borders of two, photographer rubber stamp and portrait number *3819-32*, *209-33*, *2810-30* on the verso **$400 – $600**

92. Oversize portraits of Duke Ellington and Paul Gonzalves by Jim Marshall. Two gelatin silver semi-gloss double-weight 11 x 14 in. prints of Duke Ellington and Paul Gonzalves by Jim Marshall; with photographer rubber stamp, notations and portrait number on the verso. **$400 – $600**

1-310-859-7701

93. Oversize portraits of Paul Desmond and Benny Goodman by Jim Marshall. Two gelatin silver semi-gloss double-weight 11 x 14 in. prints of Paul Desmond and Benny Goodman by Jim Marshall; with photographer rubber stamp and portrait number on the verso. **$400 – $600**

95. Collection of three portraits of blues musicians, Bukka White, Furry Lewis and others by Jim Marshall. Three gelatin silver glossy and matte 8 x 10 in. prints of Jesse Fuller, Furry Lewis and Sleepy John Estes, Furry Lewis and Bukka White with two other men by Jim Marshall; with photographer rubber stamp, notations and portrait number on the verso. **$400 – $600**

96. Oversize portraits of Lightning Hopkins, Piano Red and Bukka White by Jim Marshall. Two gelatin silver semi-gloss double-weight 11 x 14 in. prints of Lighting Hopkins and Piano Red with Bukka White by Jim Marshall; with photographer rubber stamp, notations and portrait number on the verso. **$400 – $600**

94. Oversize portraits of Teddy Edwards, Peewee Russell, Gerry Mulligan and others by Jim Marshall. Three gelatin silver semi-gloss double-weight 11 x 14 in. prints of Teddy Edwards, Mary Lou Williams and Peewee Russell, Gerry Mulligan and Jack Teagarden by Jim Marshall; with photographer rubber stamp, notations and portrait number on the verso. **$400 – $600**

97. Collection of three portraits of Mose Allison, Chuck Berry and Bill Graham by Jim Marshall. Three gelatin silver semi-gloss double-weight 8 x 10 in. prints of Mose Allison, Chuck Berry and Bill Graham by Jim Marshall; with photographer rubber stamp, notations and portrait number on the verso. **$400 – $600**

98. Bud Abbott and Lou Costello Photograph Signed by Both. Photograph Signed by Both, approx. 9 ½ in. x 7 ½ in., oblong, a black & white publicity still of Costello chomping on a cigar and taunting Abbott, looking as if he'll punch his partner in the face. Inscribed in ink by Abbott, *"To 'Frany' All our Best"* and Abbott has signed, *"Abbott &"*; Costello signs, *"Costello"*. Beside Costello's image he draws a line from his mouth and writes, *"'I'm a Bad Boy'"*. A wonderful signed image by the legendary comedy duo. Minor creasing; otherwise in fine condition. **$600 – $800**

99. Fred Astaire Oversize Vintage Photograph Signed. Oversize Vintage Photograph Signed, approx. 10 ½ in. x 13 ¼ in., a charming photograph of the smiling Astaire looking off camera while wearing a tuxedo. Inscribed in ink on the image, *"To Dorothy Crowell Sincerely Fred Astaire"*. In fine condition. **$300 – $500**

100. Mary Astor Oversize Vintage Photograph Signed. Oversize Vintage Photograph Signed, approx. 10 ½ in. x 13 ½ in., and beautiful head & shoulders portrait of the actress wearing a stylish gown. Signed in ink, with sentiment, *"My very best Mary Astor"*. Minor crease at upper left corner; otherwise, in fine condition. **$200 – $300**

101. Lauren Bacall Gorgeous Oversize Vintage Photograph Signed. Gorgeous Oversize Vintage Photograph Signed, approx. 11 in. x 14 in., a stunning black & white portrait of the model/actress early in her career. Signed in ink at the upper right corner of the image, *"Dec. 8, 1947 – For Ben G. – My very best Always – Betty"*. In fine condition. **$200 – $300**

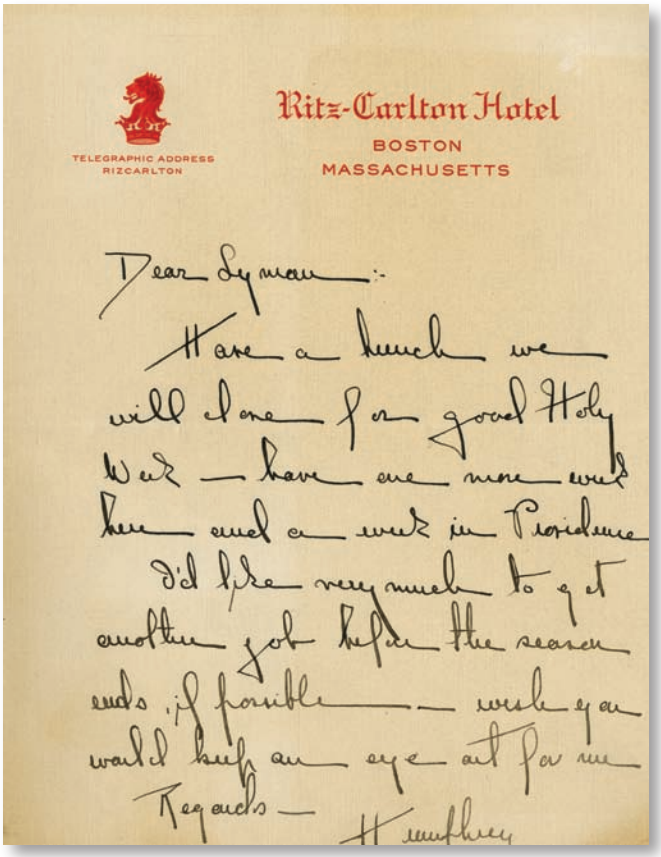
102. Ingrid Bergman Signed Publicity Photograph from *Casablanca*. Signed Publicity Photograph from *Casablanca,* approx. 8 in. x 10 in., a fantastic image of Humphrey Bogart and Ingrid Bergman embracing. Signed in ink on the image, *"Ingrid Bergman"*. In fine condition. **$300 – $500**

103. Dan Blocker Signed Photograph in Character as "Hoss Cartwright". Signed Photograph in Character as "Hoss Cartwright", approx. 8 in. x 10 in., a black & white publicity photograph of Blocker as "Hoss" from *Bonanza*. Signed in felt tip on the image, *"My best always to Sylvia – Dan Blocker"*. In fine condition. **$200 – $300**

1-310-859-7701

104. The Beatles Photograph Signed by all Four. Photograph Signed by all Four, approx. 7 7/8 in. x 10 1/8 in., a black & white photograph of the "Fab Four" in casual attire at the Bahamas location during the making of their film *Help!* Signed in ink by each above his respective image, *"Paul McCartney", "Ringo Starr", "John Lennon"* and Harrison has inscribed, *"To Maggie love from* [draws an arrow to his name] *George Harrison"*. Faint horizontal lines are evident in the upper portion of the photograph from previous mounting; otherwise, in fine condition. **$8,000 – $12,000**

105. Humphrey Bogart and Lauren Bacall Color Photograph Signed by Both, from the film *Key Largo*. Color Printed Photograph Signed by Both, From the film *Key Largo,* the image measures approx. 7 ¾ in. x 8 ½ in. and depicts the couple facing one another with Bogart touching Bacall's chin. Signed in ink on the image, *"For Roy – Lauren Bacall"* and *"To Roy Humphrey Bogart"*. Exhibits some wrinkling and minor scuffs associated with printed images; otherwise, in fine condition with nice bold signatures. **$1,000 – $2,000**



Ritz-Carlton Hotel
BOSTON
MASSACHUSETTS

TELEGRAPHIC ADDRESS
RIZCARLTON

Dear Lyman:-

Have a hunch we will close for good Holy Week — have one more week here and a week in Providence. I'd like very much to get another job before the season ends, if possible — wish you would keep an eye out for me.

Regards —

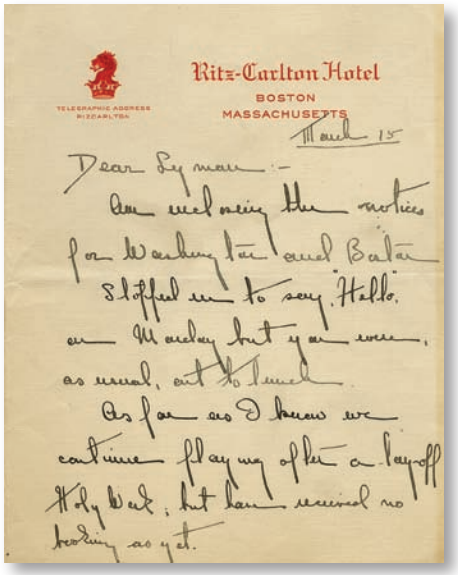
Humphrey

107. Humphrey Bogart Scarce Autograph Letter Signed. Scarce Autograph Letter Signed, *"Humphrey",* One page, Octavo, on "Ritz-Carlton Hotel, Boston, Massachusetts" letterhead stationery, [no year, c/ late 20s], written to *"Dear Lyman"*. Bogart pens (in full): *"Have a hunch we will be done for good Holy Week—have one more week here and a week in Providence. I'd like very much to get another job before the season ends, if possible—wish you would keep an eye out for me. Regards, Humphrey"*. Bogart appeared in at least seventeen Broadway plays from 1922-1935. After the stock market crash in 1929, stage productions dropped off sharply so Bogart shuttled between Hollywood and the New York stage. In fine condition. **$1,000 – $1,500**

106. Humphrey Bogart Superb Photograph Signed. Superb Photograph Signed, approx. 7 5/8 in. x 9 ½ in., a black & white image of the legendary actor wearing a dark suit and bow tie. Inscribed in white ink on the image, *"For Sol Siegel Many thanks Bogie"*. The inscribee is none other than Hollywood producer Sol C. Siegel, who produced numerous classics such as *Gentlemen Prefer Blondes, High Society* and *There's No Business Like Show Business.* In fine condition. **$2,000 – $3,000**

1-310-859-7701

108. Humphrey Bogart Outstanding Photograph Signed. Outstanding Photograph Signed, approx. 8 in. x 10 in., a black & white matte finish photograph depicting Bogart wearing a tweed sport jacket and tan slacks. Inscribed in blue ink on the image, *"To Johnny good luck Humphrey Bogart"*. In very fine condition. Housed in a custom archival frame. **$2,000 – $3,000**



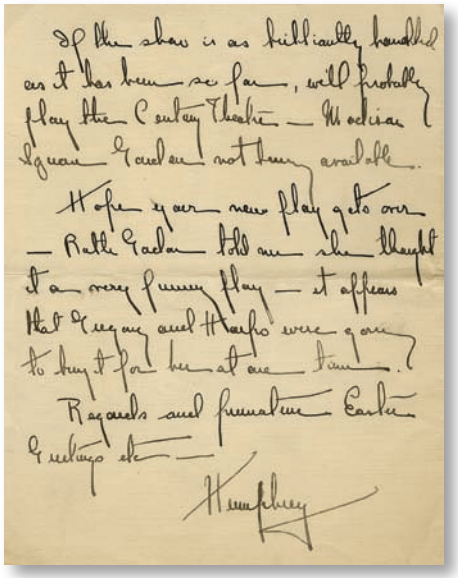
Ritz-Carlton Hotel
BOSTON
MASSACHUSETTS

March 15

Dear Lyman:-

Am enclosing the notices for Washington and Boston. Stopped in to say, 'Hello' on Monday but you were, as usual, out to lunch.

As far as I know we continue playing after a lay-off Holy Week; but have received no booking as yet.

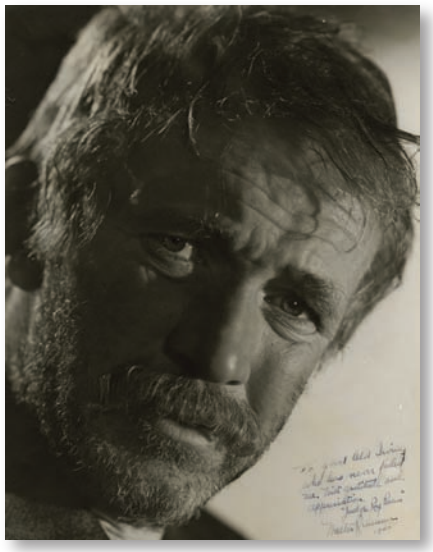


Of the show is as brilliantly handled as it has been so far, will probably play the Century Theatre – Madison Square Garden not being available.

Hope your new play gets over – Ruth Gordon told me she thought it a very funny play – it appears that Gregory and Harpo were going to buy it for her at one time.

Regards and premature Easter Greetings etc. –

Humphrey

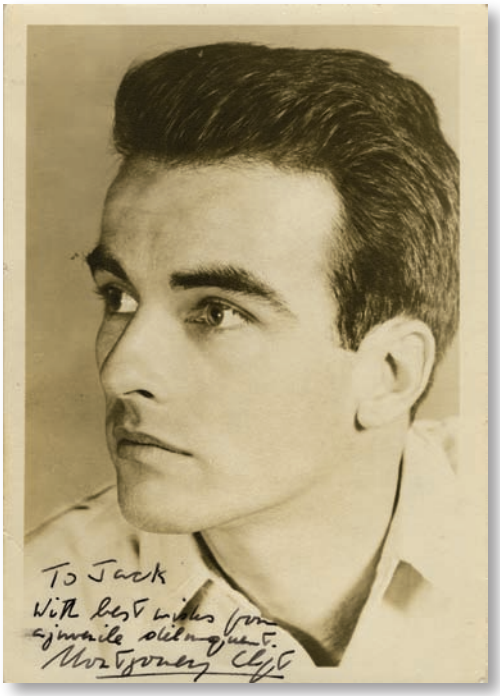


109. Humphrey Bogart Scarce Autograph Letter Signed. Scarce Autograph Letter Signed, *"Humphrey"*, One page, Octavo, on "Ritz-Carlton Hotel, Boston, Massachusetts" letterhead stationery, dated *"March 15"*[no year, c/ late 20s], written to *"Dear Lyman"*. Bogart pens (in full): *"Dear Lyman: Am enclosing the notices for Washington and Boston. Stopped in to say, 'Hello', on Monday but you were, as usual, out to lunch. As far as I know we continue playing after a lay-off Holy Week; but have received no booking as yet. Of the show is as brilliantly handled as it has been so far, will probably play the Century Theatre – Madison Square Garden not being available. Hope your new play gets over – Ruth Gordon told me she thought it a very funny play – it appears that Gregory and Harpo were going to buy it for her at one time. Regards and premature Easter Greetings etc. – Humphrey"*. Bogart appeared in at least seventeen Broadway plays from 1922-1935. After the stock market crash in 1929, stage productions dropped off sharply so Bogart shuttled between Hollywood and the New York stage. In fine condition. **$1,000 – $1,500**

110. Walter Brennan Oversize Vintage Photograph Signed. Oversize Vintage Photograph Signed, approx. 9 ¾ in. x 12 5/8 in., a great black & white image of Brennan in character as "Judge Roy Bean" from *The Westerner.* Inscribed in ink on the image, *"To good Old Irving who has never failed me. With gratitude and appreciation. 'Judge Roy Bean' Walter Brennan 1940"*. In fine condition. **$200 – $300**

111. Lon Chaney, Sr. Photograph Signed. Photograph Signed, approx. 8 in. x 10 in. a black & white head & shoulders portrait of Chaney wearing a pin-striped suit, bow tie and bowler hat as "Chuck Collins" the gangster leader in M-G-M's *The Big City.* Inscribed in black ink on the image, *"To Martha from Macon Always a friend Sincerely Lon Chaney"*. In good condition, exhibiting pin holes at the corners with a diagonal crease at the lower right and small horizontal tear on the left margin. Nice bold inscription and signature. **$800 – $1,200**

113. Joan Crawford Gorgeous Oversize Hurrell Photograph Signed. Gorgeous Oversize Hurrell Photograph Signed, approx. 10 7/8 in. x 13 7/8 in., a stunning portrait of Crawford by George Hurrell (with "Hurrell" blind stamp at lower right). Signed in black ink on the image, *"Irmgard – from Joan Crawford"*. Edges slightly trimmed; otherwise, in very fine condition. **$300 – $500**



112. Montgomery Clift Signed Photograph. Signed Photograph, approx. 4 7/8 in. x 7 in., a black & white semi-profile depiction of the young actor wearing a light shirt. Inscribed in black ink on the image, *"To Jack With best wishes from a juvenile delinquent. Montgomery Clift"*. In fine condition. **$400 – $600**

114. Bing Crosby Vintage Oversize Photograph Signed by all three members of Paul Whiteman's Rhythm Boys. Vintage Oversize Photograph Signed by all three members of Paul Whiteman's Rhythm Boys. Approx. 11 in. x 14. Black & white publicity photo for the singing trio each dressed in sharp double-breasted suits with wingtip shoes. Crosby penned in ink the inscription and his signature, then followed by his band mates, *"Best wishes to Cecil Brodt & J. Lane Ward from Paul Whiteman Rhythm Boys Bing Crosby"*, below which is *"Harry Barris"* and *"Al Rinker"*. Exhibits small separation at the upper right and a tear at the lower left (both reinforced on verso); otherwise, in very good condition. **$200 – $300**

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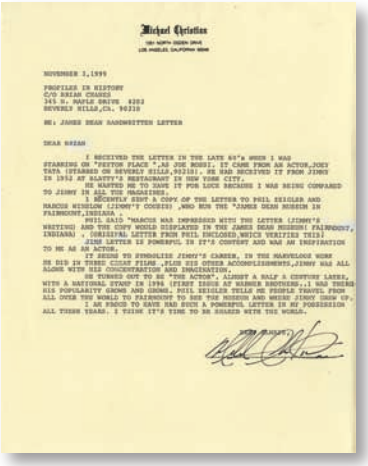


Michael Christian

NOVEMBER 2,1999

PROFILES IN HISTORY
C/O BRIAN CHARES
345 N. MAPLE DRIVE #202
BEVERLY HILLS,CA. 90210

RE: JAMES DEAN HANDWRITTEN LETTER

DEAR BRIAN

I RECEIVED THE LETTER IN THE LATE 60's WHEN I WAS STARRING ON "PEYTON PLACE ".AS JOE ROSSI. IT CAME FROM AN ACTOR,JOEY TATA (STARRED ON BEVERLY HILLS,90210). HE HAD RECEIVED IT FROM JIMMY IN 1952 AT BLATTY'S RESTAURANT IN NEW YORK CITY.

HE WANTED ME TO TAKE IT FOR LUCK BECAUSE I WAS BEING COMPARED TO JIMMY IN ALL THE MAGAZINES.

I RECENTLY SENT A COPY OF THE LETTER TO PHIL SEIGLER AND MARCUS WINSLOW (JIMMY'S COUSIN) ,WHO RUN THE "JAMES DEAN MUSEUM IN FAIRMOUNT,INDIANA .

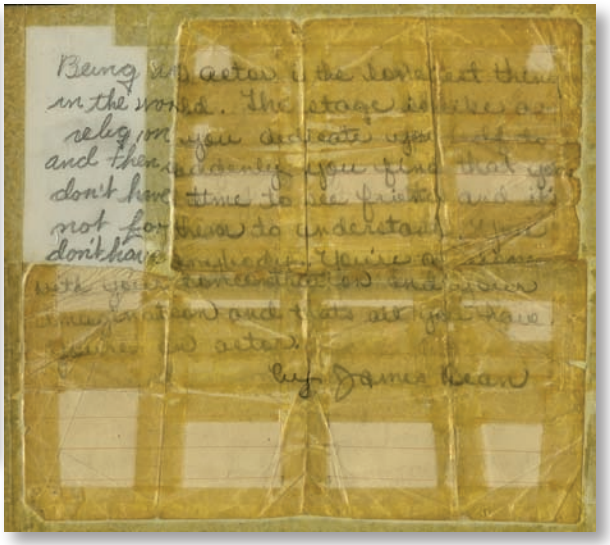
PHIL SAID "MARCUS WAS IMPRESSED WITH THE LETTER (JIMMY'S WRITING) AND THE COPY WOULD DISPLAYED IN THE JAMES DEAN MUSEUM(FAIRMOUNT, INDIANA) . (ORIGINAL LETTER FROM PHIL ENCLOSED,WHICH VERIFIES THIS)

JIMS LETTER IS POWERFUL IN IT'S CONTENT AND WAS AN INSPIRATION TO ME AS AN ACTOR.

IT SEEMS TO SYMBOLIZE JIMMY'S CAREER, IN THE MARVELOUS WORK HE DID IN THREE GREAT FILMS ,PLUS HIS OTHER ACCOMPLISHMENTS,JIMMY WAS ALL ALONE WITH HIS CONCENTRATION AND IMAGINATION.

HE TURNED OUT TO BE "THE ACTOR", ALMOST A HALF A CENTURY LATER, WITH A NATIONAL STAND IN 1994 (FIRST ISSUE AT WARNER BROTHERS..) WAS THERE HIS POPULARITY GROWS AND GROWS. PHIL SEIGLER TELLS ME PEOPLE TRAVEL FROM ALL OVER THE WORLD TO FAIRMOUNT TO SEE THE MUSEUM AND WHERE JIMMY GREW UP.

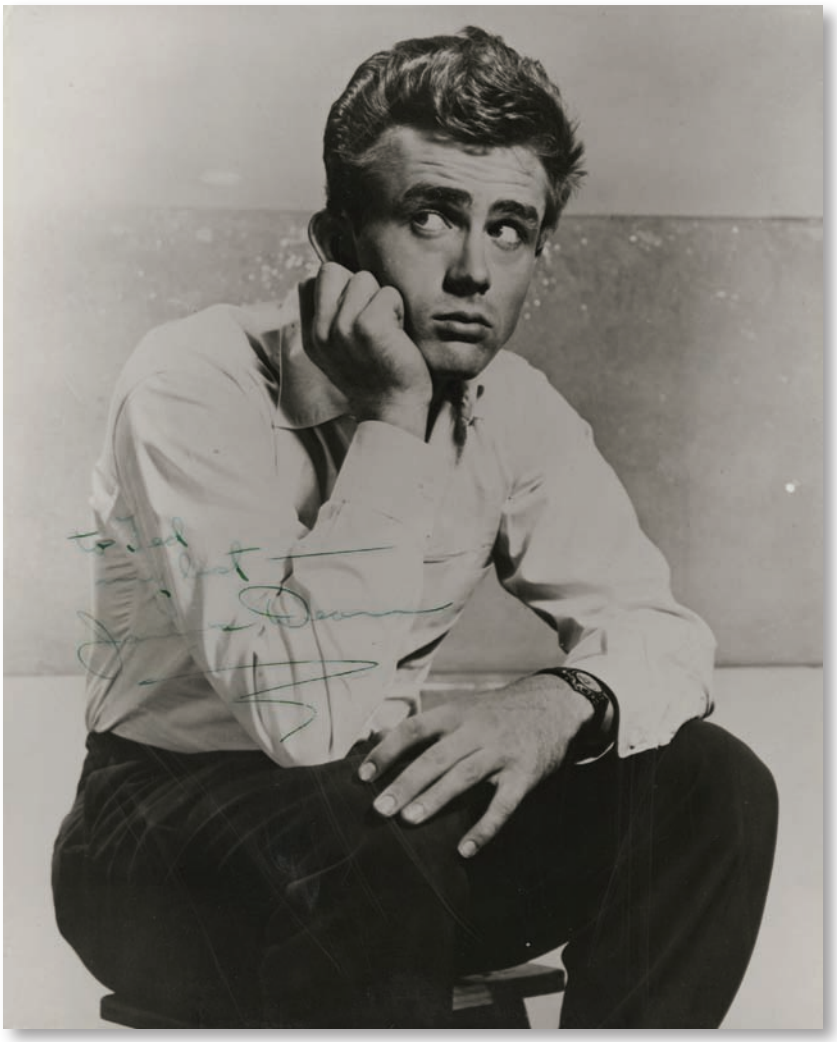
I AM PROUD TO HAVE HAD SUCH A POWERFUL LETTER IN MY POSSESSION ALL THESE YEARS. I THINK IT'S TIME TO BE SHARED WITH THE WORLD.



Being an actor is the loneliest thing in the world. The stage is like a religion you dedicate yourself to and then suddenly you find that you don't have time to see friends and it's not for them to understand you don't have anybody. You're all alone with your concentration and your imagination and that's all you have. You're an actor.

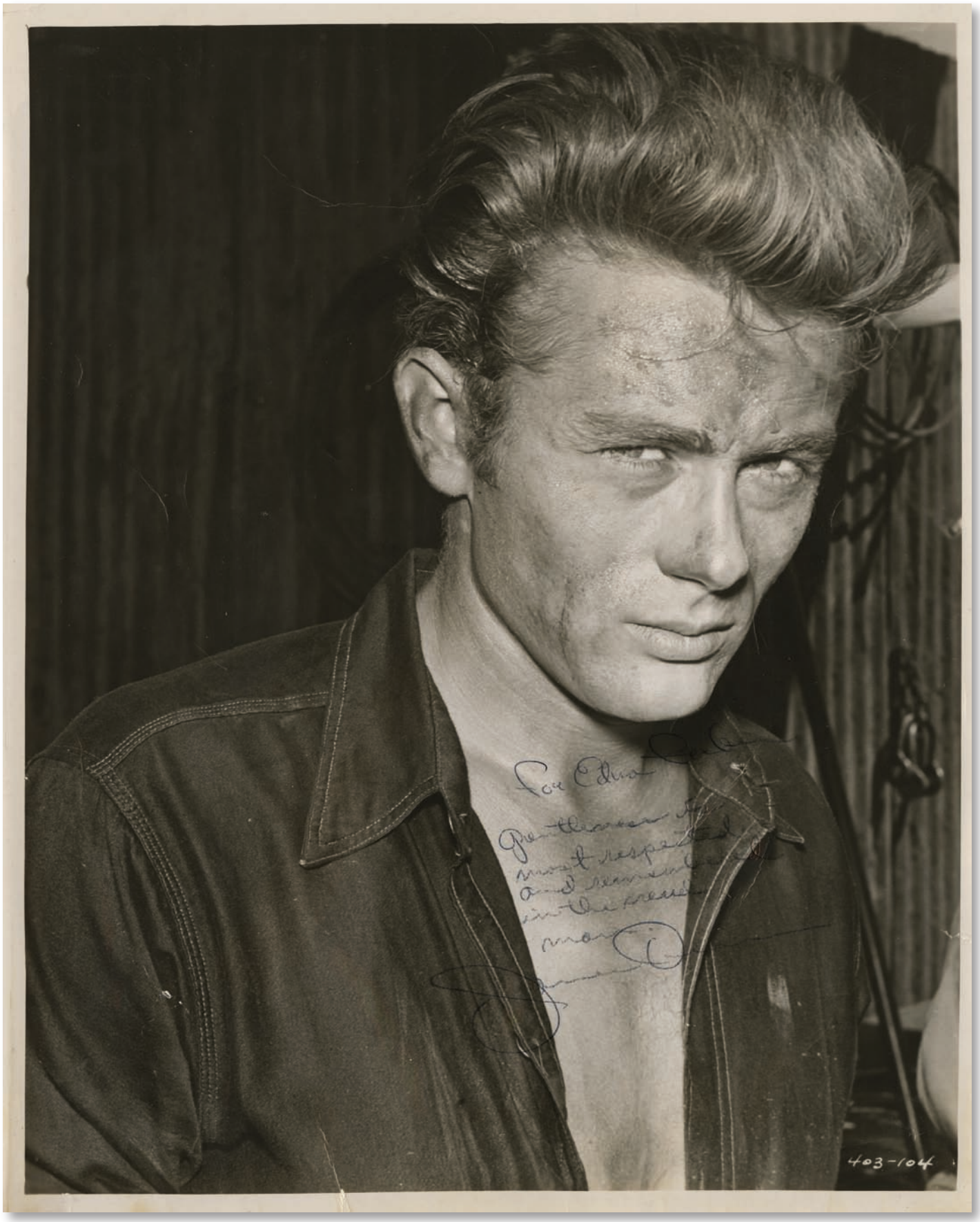
by James Dean

115. James Dean intense and personal handwritten note signed, regarding his "loner" philosophy on being an actor. One page, written in pencil on a small square leaf of lined paper, which has been folded and reinforced with cellophane tape. Upper left corner is missing/damaged, and the obliterated words have been recreated (for display purposes) to reflect the true original text. This note was written in New York City at Blaty's Restaurant in 1952. Dean here discusses the rigors of his life as an actor, and the sadness he's experienced in losing friends at the expense of his career. The letter, including resurrected text, reads (in full): *"Being an actor is the loneliest thing in the world. The stage is like a religion you dedicate yourself to and then suddenly you find that you don't have time to see friends and it's not for them to understand you don't have anybody. You're all alone with your concentration and your imagination and that's all you have. You're an actor. by James Dean"*. An extraordinary testament! Comes with a letter of provenance which traces the ownership of the note. A copy of this note is displayed in the James Dean Museum in Fairmount, Indiana. One of the most poignant and introspective missives ever penned by the late American icon. **$2,000 – $3,000**

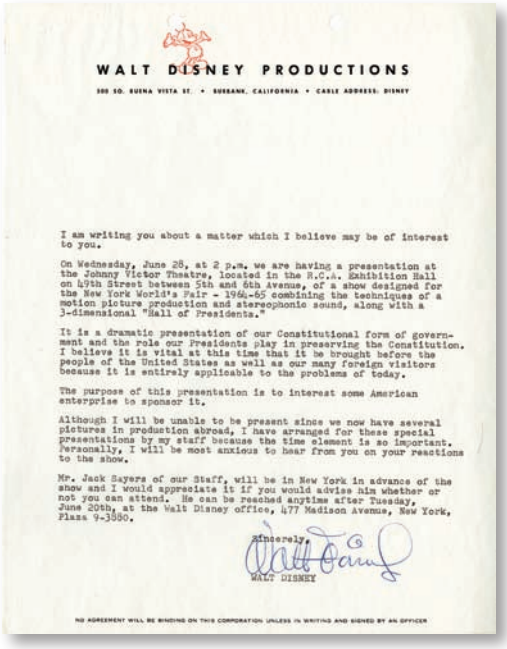


116. James Dean Photograph Signed as "Jim Stark" from Rebel Without a Cause. Photograph Signed, 7 7/8 in. x 9 7/8 in. gelatin silver semi-gloss double-weight portrait of James Dean as "Jim Stark" from *Rebel Without a Cause* by Jack Albin; with photographer and Warner Bros. studio rubber stamp on the verso. Inscribed and signed on the image in ink, *"to Ted my best – James Dean"*. Due to Dean's very short career, cut short by his untimely death, his autograph material is quite scarce. Exhibits minor scuffing; otherwise, in fine condition. **$4,000 – $6,000**

117. Marlene Dietrich Photograph Signed. Photograph Signed, approx. 7 ¾ in. x 9 ¾ in., a glamorous color head & shoulders image of the legendary actress wearing a diamond necklace and earrings. Signed in dark ink on the image, *"Marlene Dietrich"*. In fine condition. Framed. **$200 – $300**



118. James Dean Exceptional Signed Photograph as "Jett Rink" inscribed to the author of the novel Giant. Exceptional Signed Photograph as "Jett Rink" inscribed to the author of the novel Giant. Approx. 8 in. x 10 in., a great head & shoulders portrait of Dean as the soiled oil field worker "Jett Rink". Inscribed in ink on the image, *"For Edna Ferber Gentleness is most respected and remembered in the cruel man James Dean"*. A wonderful association between Dean and author of Giant, Edna Ferber. In fine condition. **$6,000 – $8,000**



WALT DISNEY PRODUCTIONS

500 SO. BUENA VISTA ST. • BURBANK, CALIFORNIA • CABLE ADDRESS: DISNEY

I am writing you about a matter which I believe may be of interest to you.

On Wednesday, June 28, at 2 p.m. we are having a presentation at the Johnny Victor Theatre, located in the R.C.A. Exhibition Hall on 49th Street between 5th and 6th Avenue, of a show designed for the New York World's Fair – 1964-65 combining the techniques of a motion picture production and stereophonic sound, along with a 3-dimensional "Hall of Presidents."

It is a dramatic presentation of our Constitutional form of government and the role our Presidents play in preserving the Constitution. I believe it is vital at this time that it be brought before the people of the United States as well as our many foreign visitors because it is entirely applicable to the problems of today.

The purpose of this presentation is to interest some American enterprise to sponsor it.

Although I will be unable to be present since we now have several pictures in production abroad, I have arranged for these special presentations by my staff because the time element is so important. Personally, I will be most anxious to hear from you on your reactions to the show.

Mr. Jack Sayers of our Staff, will be in New York in advance of the show and I would appreciate it if you would advise him whether or not you can attend. He can be reached anytime after Tuesday, June 20th, at the Walt Disney office, 477 Madison Avenue, New York, Plaza 9-3880.

Sincerely,

WALT DISNEY

NO AGREEMENT WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

119. Walt Disney Typed Letter Signed. Typed Letter Signed, One page, Quarto, on "Walt Disney Productions" letterhead stationery, Burbank, California, [1961]. Disney seeks corporate sponsorship for his concept of an educational exhibit on a "Hall of Presidents" at the 1964-65 World's Fair to be held in New York. In part: "On Wednesday June 28, at 2 p.m. we are having a presentation…of a show designed for the New York World's Fair – 1964-65 combining the techniques of a motion picture production and stereophonic sound, along with a 3-dimensional 'Hall of Presidents'. It is a dramatic presentation of our Constitutional form of government and the role our Presidents play in preserving the Constitution. I believe it is vital at this time that it be brought before the people of the United States as well as our many foreign visitors because it is entirely applicable to the problems of today." Signed at the bottom in blue ink, *"Walt Disney"*. Two holes punched at the top of the letter for filing; otherwise fine. **$1,000 – $2,000**

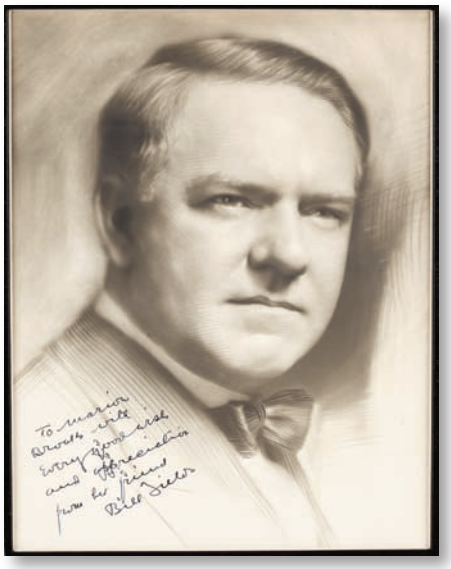
121. Walt Disney Early Oversize Photograph Signed. Early Oversize Photograph Signed, approx. 10 ¼ in. x 13 ¼ in., a gorgeous light sepia matte finish head & shoulders photograph (by Tom Collins) of the young Disney wearing a shirt and sweater. Inscribed on the image in black fountain pen, *"To Pearl & Collie My Best Wishes Walt."* Oversize signed photographs of Disney from this era are rarely encountered. In fine condition. Housed in a custom archival frame. **$3,000 – $5,000**

120. Walt Disney Photograph Signed. Photograph Signed, approx. 7 7/8 in. x 9 7/8 in., a black & white portrait of the smiling Disney wearing coat & tie. Inscribed in ink on the image, *"To Sid – Best wishes Walt Disney"*. In good condition exhibiting creasing throughout and signature has faded slightly. **$1,000 – $1,500**

122. Walt Disney Vintage Oversize Color Photograph Signed from *Snow White and the Seven Dwarfs*. Vintage Oversize Color Photograph Signed from *Snow White and the Seven Dwarfs*. The photograph measuring 11 in. x 8 ¾ in. is housed in a presentation matte measuring 19 in. x 18 in. Signed by Disney in bold artist's crayon at the lower right, *"Walt Disney"*. At the lower left is written in elegant cursive script in light pencil, "From Snow White and the Seven Dwarfs". Outer boundaries of the matte exhibit minor toning from previous framing; otherwise, in fine condition. **$2,000 – $3,000**

123. Original Golden Books centerfold artwork from "Donald Duck Goes to Disneyland". The acrylic artwork, by Milt Bania and Neil Boyle, measures approx. 16 ½ in. x 6 ¼ in. and features Donald Duck running in front of a horse drawn fire carriage among theme park visitors, with Goofy driving a horse drawn trolley on the right and Sleeping Beauty's Castle towering in the background. This art composes pages sixteen and seventeen from the centerfold of one of twelve Golden Books published for Disneyland's first year (1955). Matted and frame with overall dimensions of 24 in. x 17 3/8 in. **$1,000 – $1,500**

124. Jimmy Durante Vintage Photograph Signed. Vintage Photograph Signed, approx. 8 in. x 10 in., a black & white image of the multi-talented comedian wide and tightening his neck tie. Superimposed behind the image is a dark silhouette of his trade mark "Schnozzola" profile. Inscribed in fountain pen on the image, *"To Patti & Jerry – Believe me this is a pleasure. Love & Kisses Jimmy Durante"*. In fine condition. **$200 – $300**



126. W.C. Fields Excellent Signed Oversize Photograph. Excellent Signed Oversize Photograph, approx. 10 in. x 12 ¾ in., a head & shoulders portrait of the youthful Fields wearing suit and bow tie which has been hand-embellished to appear like an etching. Inscribed on the image in ink, *"To Marion Broals with Every good wish and appreciation from her friend Bill Fields"*. In fine condition. **$600 – $800**

125. Frances Farmer Vintage Photograph Signed. Vintage Photograph Signed, approx. 8 in. x 10 in., an elegant black & white portrait of the actress wearing a dark dress with pearls. Signed in black ink on the image, *"Frances Farmer"*. Minor chipping and soiling on edges; otherwise, in fine condition. **$200 – $300**

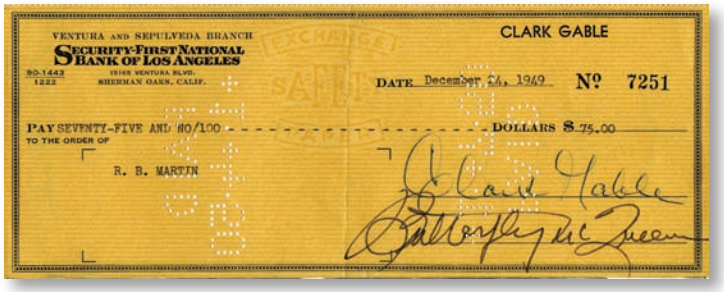
127. Errol Flynn Signed Wedding Photograph. Signed Wedding Photograph, approx. 7 ¼ in. x 8 7/8 in., a wonderful black & white photograph from 1943 showing Flynn leading his new bride, Nora Eddington, down the steps of a church. Inscribed in Spanish in bold ink (translated), *"We hope that the year '49 brings for Diario de la Marina much happiness, Mr. & Mrs. Errol Flynn."* Ironically, that very year, 1949, Flynn and Eddington were divorced. Minor creasing and tipped to a board; otherwise, in fine condition. **$300 – $500**

1-310-859-7701

128. Errol Flynn Exceptional Oversize Photograph Signed. Exceptional Oversize Photograph Signed, approx. 10 ¾ in. x 13 ¾ in., a handsome portrait of the swashbuckling actor wearing slacks, a tweed sport coat & tie while casually seated on a bench. Boldly inscribed in fountain pen on the image, *"Very Kindest regards to Muky ~ Errol Flynn"*. In fine condition. **$300 – $500**

130. Clark Gable Vintage Oversize Photograph Signed. Vintage Oversize Photograph Signed, approx. 9 in. x 12 in., a fantastic Russell Ball black & white head & shoulders portrait of the young Gable wearing a turtleneck sweater. Inscribed in black ink on the image, *"To Jerry Best wishes always Clark Gable"*. Russell Ball and Clark Gable M-G-M rubber stamps on verso. In excellent condition. **$400 – $600**

129. William Frawley Vintage Photograph Signed. Vintage Photograph Signed, approx. 7 ½ in. x 9 3/8 in., a black & white head & shoulders portrait (by Maurice Goldberg) of the actor best known for portraying Lucille Ball and Desi Arnaz's cantankerous landlord "Fred Mertz" in *I Love Lucy.* Frawley has inscribed in ink on the image, *"To Al. with my best wishes always. Sincerely Bill Frawley"*. Tiny crease in the upper right corner; otherwise, in fine condition. **$200 – $300**



VENTURA AND SEPULVEDA BRANCH
SECURITY-FIRST NATIONAL BANK OF LOS ANGELES
15169 VENTURA BLVD.
SHERMAN OAKS, CALIF.
80-1443
1222

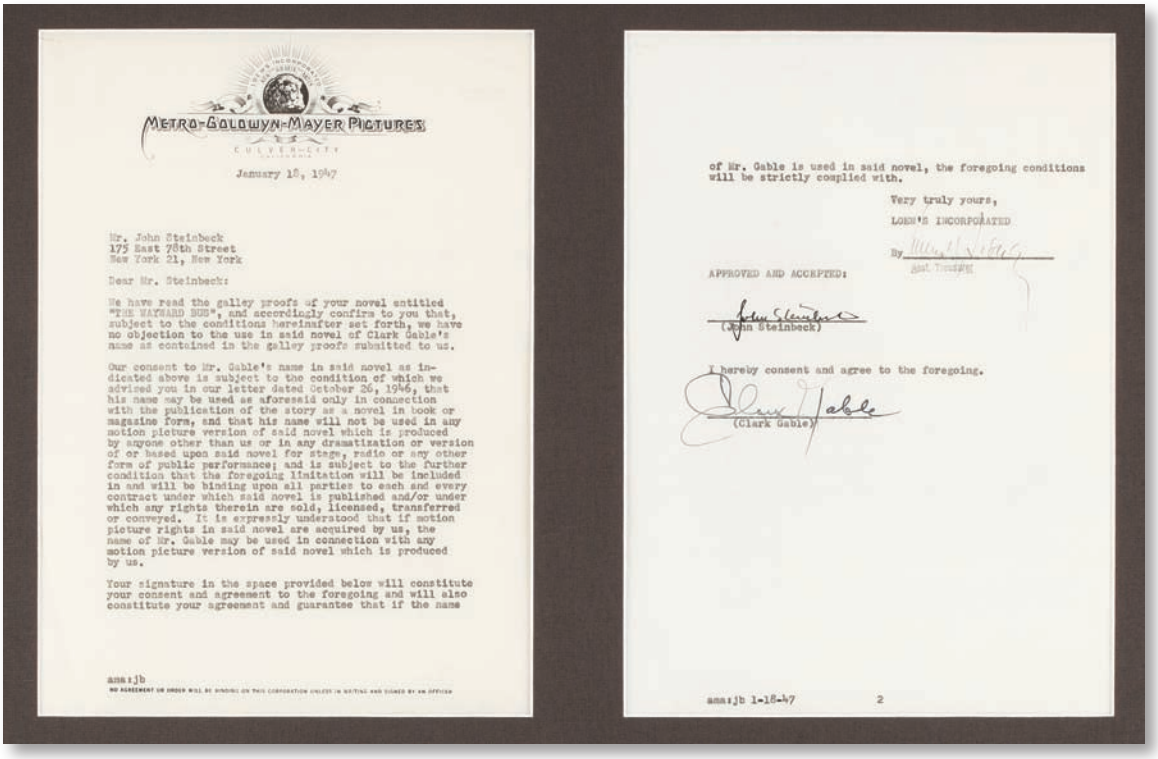
CLARK GABLE

DATE December 24, 1949 Nº 7251

PAY SEVENTY-FIVE AND 00/100 DOLLARS $ 75.00
TO THE ORDER OF
R. B. MARTIN

Clark Gable
Butterfly McQueen

131. Clark Gable and Butterfly McQueen Bank Check Signed by Both. Check Signed by Both, drawn on Clark Gable's account at Security First National Bank of Los Angeles, dated December 24, 1949, made payable to "R.B. Martin" for the amount of $75.00. Signed in ink, "Clark Gable". Below Gable's signature, McQueen has signed "Butterfly McQueen" in ink on the memo line of the cancelled check (at a later date). In fine condition. **$300 – $500**



METRO-GOLDWYN-MAYER PICTURES
CULVER CITY

January 18, 1947

Mr. John Steinbeck
175 East 78th Street
New York 21, New York

Dear Mr. Steinbeck:

We have read the galley proofs of your novel entitled "THE WAYWARD BUS", and accordingly confirm to you that, subject to the conditions hereinafter set forth, we have no objection to the use in said novel of Clark Gable's name as contained in the galley proofs submitted to us.

Our consent to Mr. Gable's name in said novel as indicated above is subject to the condition of which we advised you in our letter dated October 26, 1946, that his name may be used as aforesaid only in connection with the publication of the story as a novel in book or magazine form, and that his name will not be used in any motion picture version of said novel which is produced by anyone other than us or in any dramatization or version of or based upon said novel for stage, radio or any other form of public performance; and is subject to the further condition that the foregoing limitation will be included in and will be binding upon all parties to each and every contract under which said novel is published and/or under which any rights therein are sold, licensed, transferred or conveyed. It is expressly understood that if motion picture rights in said novel are acquired by us, the name of Mr. Gable may be used in connection with any motion picture version of said novel which is produced by us.

Your signature in the space provided below will constitute your consent and agreement to the foregoing and will also constitute your agreement and guarantee that if the name

amm:jb

of Mr. Gable is used in said novel, the foregoing conditions will be strictly complied with.

Very truly yours,
LOEW'S INCORPORATED
By
Asst. Treasurer

APPROVED AND ACCEPTED:

(John Steinbeck)

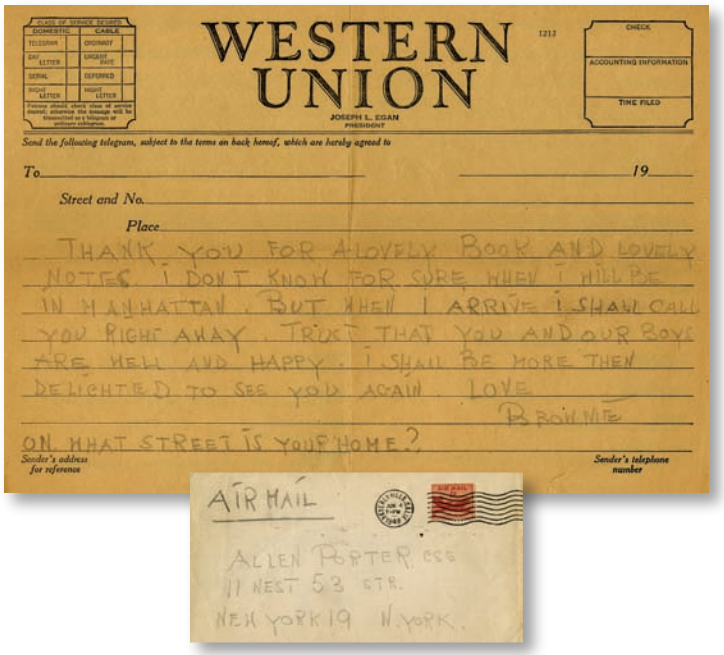
I hereby consent and agree to the foregoing.

(Clark Gable)

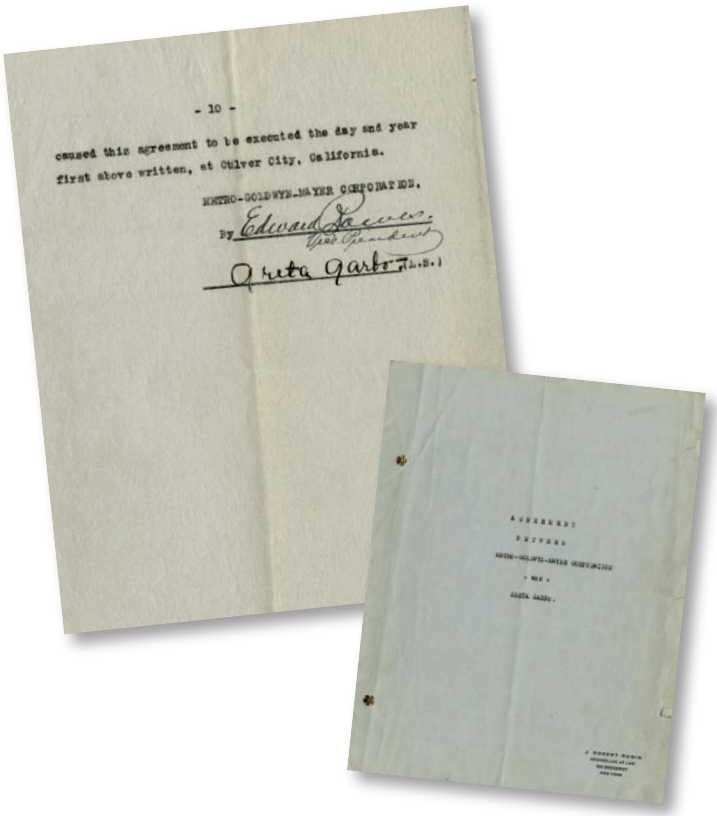
amm:jb 1-18-47 2

132. Clark Gable and John Steinbeck Signed M-G-M agreement. Document Signed by Both, Two pages, Quarto, dated January 18, 1947, being an M-G-M agreement regarding the use of Gable's name in the film *The Wayward Bus*. [Framed.] **$1,200 – $1,500**

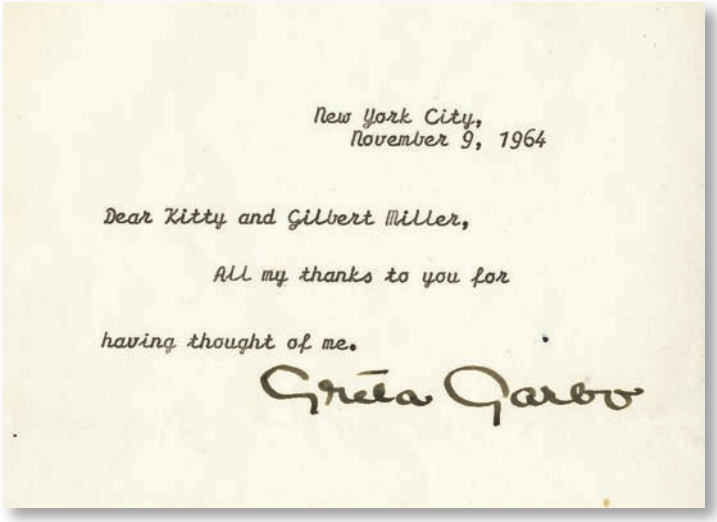
133. Clark Gable and Vivien Leigh Bold Signatures. Bold Signatures, each penned on an autograph album page. Signed, *"Clark Gable"* and *"Vivien Leigh", respectively.* Matted with a *Gone With the Wind* theme featuring a reproduction image of a window card and a color still of the pair embracing as "Rhett Butler and "Scarlett O'Hara". Framed. **$300 – $500**



134. Greta Garbo Autograph Note Signed "Brownie". Autograph Note Signed "Brownie", One page, Octavo, written in pencil on a "Western Union" telegram form. Garbo writes (in full): *"Thank you for a lovely book and lovely notes. I don't know for sure when I will be in Manhattan. But when I arrive I shall call you right away. Trust that you and our boys are well and happy. I shall be more then [sic] delighted to see you again. Love Brownie On what street is your home?"* Comes with original transmittal envelope addressed in Garbo's hand to, *"Allen Porter, Esq., 11 West 53 Str., New York, N. York"*, post marked from Beverly Hills, California on June 4, 1948. In fine condition. **$1,000 – $1,500**



135. Greta Garbo Historic Document Signed -- Garbo's First M-G-M Contract Upon her arrival to the U.S. Ten pages, Quarto, dated August 26, 1925, 10 pages, Quarto. Entitled, "Agreement Between Metro-Goldwyn-Mayer Corporation and Greta Garbo". The document reads (in part): *"The Producer hereby engages the exclusive services of the Artist in and about its business of producing motion picture photo-plays and in the portrayal of important female parts for a term of one year…at a compensation rate of $400 per week."* Signed, *"Greta Garbo"* in black ink at the bottom of page ten. Garbo arrived to New York from Sweden on July 6, 1925. An historic piece of Hollywood memorabilia. **$2,000 – $3,000**



136. Greta Garbo Typed Letter Signed. Typed Letter Signed, One page, Octavo (approx. 5 ¾ in. x 7 5/8 in.), New York, dated November 9, 1964, on blue-bordered stationery, to *Dear Kitty and Gilbert Miller".* In full: *"All my thanks to you for having thought of me. Greta Garbo".* Garbo's signature is exceptionally dark and accomplished in ink. In fine condition. **$800 – $1,200**

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137. Judy Garland and Mickey Rooney Photograph Signed by Both. Photograph Signed by Both, approx. 7 5/8 in. x 9 3/8 in., a black & white publicity photograph from *Strike Up the Band* (M-G-M, 1940) depicting Garland and Rooney dancing atop a large drum head. inscribed in blue fountain pen by Garland, *"My Pal Frank Best Wishes Judy."* and inscribed by Rooney, *"To my Pal Frank. Best Wishes Sincerely, Mickey Rooney"*. Both inscriptions exhibit minor smudging; otherwise, in fine condition. **$400 – $600**

138. *The Godfather* – Marlon Brando, Al Pacino, James Caan and John Cazale Bold Signatures. Each actor has penned his name on an autograph album page, *"Marlon Brando", "Al Pacino", "John Cazale"* and *"James Caan"*. The signatures are matted with a black & white photograph of the actors in character as the "Corleone" crime family. Photograph in frame is solarized; otherwise, in fine condition. **$300 – $500**

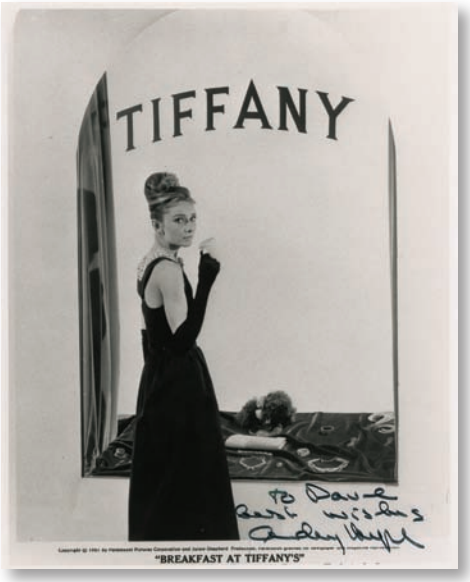
139. Jean Harlow Stunning Oversize Photograph Signed. Stunning Oversize Photograph Signed, approx. 9 in. x 11 ½ in., black & white, a wonderful image of the actress shown seated while wearing a full-length gown. Inscribed by Harlow in ink, on the image, *"To Wally – A grand person – and one I'm very grateful to for his help which he gave me when we worked together – Very affectionately your Jean"*. **$2,000 – $3,000**

140. Jean Harlow Beautiful Photograph Signed. Beautiful Photograph Signed, approx. 8 in. x 10 in., a artistic black & white head & shoulders portrait of the actress looking off-camera with her hands crossed. Inscribed in black ink on the image, *"To Henry With good wishes from Jean Harlow"*. In fine condition. **$2,000 – $3,000**

141. Helen Hayes Vintage Photograph Signed. Vintage Photograph Signed, approx. 7 7/8 in. x 9 7/8 in., a serious black & white head & shoulders portrait of the actress wearing a light gown with pearl necklace. Inscribed in ink on the image, *"To Michael best wishes Helen Hayes"*. In fine condition. **$200 – $300**

142. Audrey Hepburn Photograph Signed. Photograph Signed. Approx. 7 in. x 9 3/8 in., an artistic black & white waist up portrait of the actress wearing a dark dress and a long string of pearls around her neck. Inscribed in ink on the image, "Dearest Clifton with my love always, Audrey". The inscribee is none other than actor Clifton Webb. Minor chipping around the outermost edge of the right margin; otherwise, in fine condition. **$400 – $600**

144. Audrey Hepburn and Rex Harrison Photograph Signed by Both. Photograph Signed by Both, being a 7 ½ in. x 9 ½ in. color image from the Oscar-winning classic *My Fair Lady.* The image depicts Hepburn as "Eliza Doolittle" wearing her ascot dress with Harrison's "Henry Higgins" standing beside wearing his trade mark three-piece tweed suit with hat. Signed in ink on the image, *"Audrey Hepburn"* and *"Rex Harrison"*. In fine condition. **$600 – $800**



143. Audrey Hepburn Photograph Signed. Photograph Signed, approx. 7 7/8 in. x 9 7/8 in., a re-strike of a black & white publicity image featuring Hepburn in one of her most iconic roles as "Holly Golightly" in *Breakfast at Tiffany's.* At the lower right, Hepburn has inscribed in black ink, *"To Dave best wishes Audrey Hepburn"*. In fine condition. **$600 – $800**

145. Katharine Hepburn Photograph Signed. Photograph Signed, approx. 6 7/8 in. x 9 ¼ in., a black & white image of the actress wearing her signature slacks and a white button down shirt with a broad smile across her face. Inscribed in ink on the image, *"For Charles Kuvers All good wishes Katharine Hepburn"*. In fine condition. **$400 – $600**

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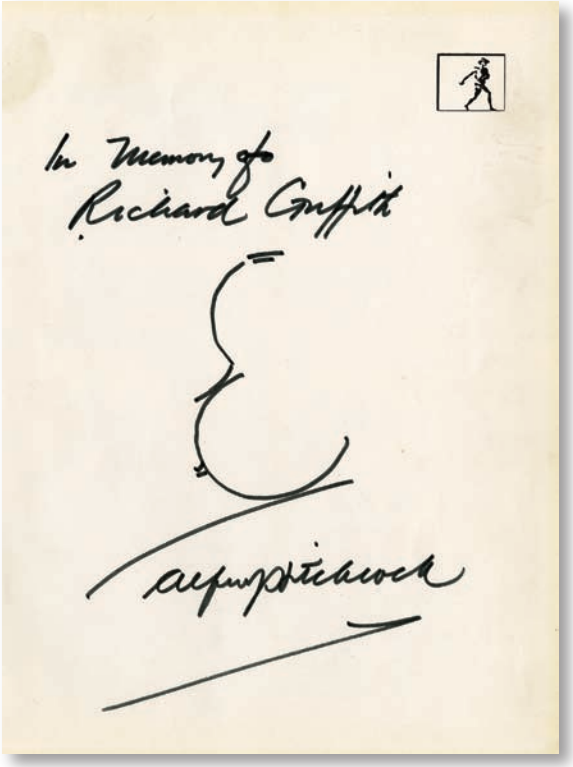


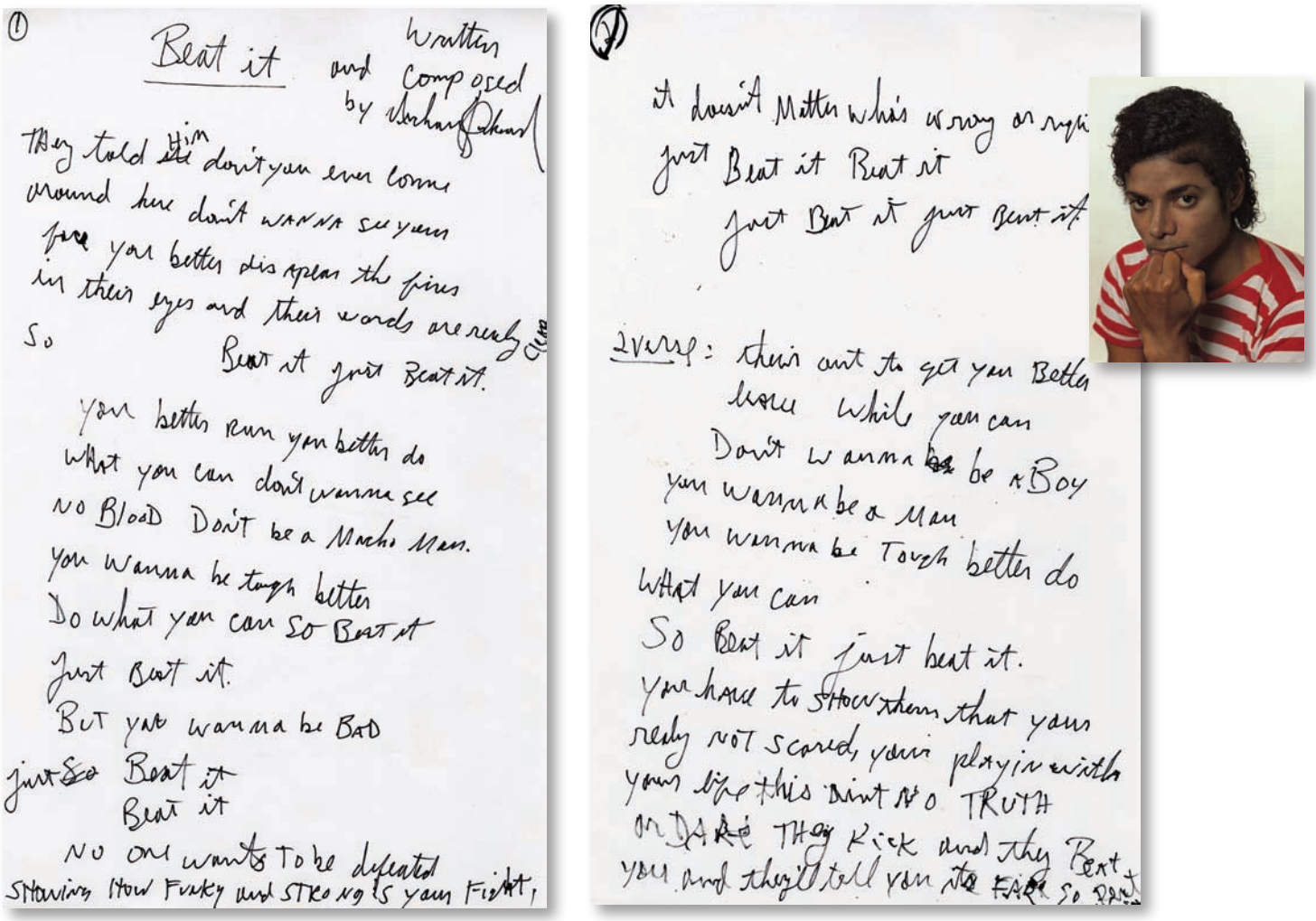
146. Alfred Hitchcock Hand-drawn Self-caricature Signed. Hand-drawn Self-caricature Signed, penned on a leaf approx. 7 7/8 in. x 10 5/8 in. Hitchcock has drawn in black ink his iconic profile self caricature and inscribed, *"In memory of Richard Griffith Alfred Hitchcock"*. In fine condition. **$1,000 – $1,500**

147. Alfred Hitchcock Vintage Photograph Signed with hand-drawn self-caricature. Vintage Photograph Signed with hand-drawn self-caricature. The image, measuring 7 ½ in. x 9 3/8 in. (overall dimensions with wide borders is 10 5/8 in. x 13 ½ in.), depicts the young director wearing a suit & tie. Inscribed in ink on the image, *"Best wishes to Tony Gentle from Alfred Hitchcock"*, beneath which Hitchcock has drawn a small caricature of his famous profile. In fine condition. **$1,000 – $1,500**

148. Buddy Holly and the Crickets Photograph Signed. Printed Publicity Photograph Signed, approx. 8 7/8 in. x 11 7/8 in., being a page from "The Biggest Show of Stars For '57 – Fall Edition". The upper page features Holly and his band, The Crickets, which included Jerry Allison (drums), Joe Mauldin (bass), Miki Sullivan (guitar) and Buddy Holly (vocals and guitar) posed together in a fantastic black and white image. Signed in blue ink by each member on his respective image, *"Buddy Holly", "Jerry Allison", "Joe Mauldin"* and *"Niki Sullivan"*. Below the image is a brief history on Holly and his band. A rare assemblage of rock 'n roll signatures, featuring Holly's very scarce autograph. In fine condition. **$1,000 – $2,000**

149. Bob Hope and Bing Crosby Oversize Photograph Signed by Both. Oversize Photograph Signed by Both, approx. 10 in. x 12 in., a black & white, a scene still from one of the *"Road to…"* films, depicting a shirtless Bob Hope wearing boxing gloves and trunks between rounds with his cigar-chomping trainer standing behind and Bing Crosby wearing a sport coat, bow tie and hat acting as his manager on his left. Signed in ink by Bob Hope using his true-life amateur boxing name, "Packy East". In dark ink, Hope has inscribed, *"To the Fireman No wonder Cassius first—The Tiger Packy East"*. Crosby has inscribed on Hope's image, *"To my friend Ben – Packy had a heart as big as a flaxseed – or he could have gone all the way. Bing Crosby"*. Over the trainer's image he has inscribed, *"To his Majesty, The King – My dear uncle, With affection – Packy East's second. Freddy"*. Exhibits slight chipping on the upper and lower most margins; otherwise, in fine condition. **$200 – $300**

150. Incredible Academy of Motion Picture Arts and Sciences Presentation Album Containing Signed Photographs of over 35 Stars from 1928. Incredible Academy of Motion Picture Arts and Sciences Presentation Album Containing Signed Photographs of over 35 Stars from 1928. The leather bound album is stamped on the cover in gilt: "Compliments Academy of Motion Picture Arts and Sciences To the visiting British Journalists" which was presented to "Sir Charless Egglesden". On the second fly page is stamped in gilt at the lower right: "Wednesday Evening, November Seventh, Nineteen Hundred Twenty-Eight, Roosevelt Hotel, Los Angeles, California". Within are signed photographs, measuring approx. 8 in. x 10 in., of virtually all the major stars of the day, most of whom have personalized their photograph to Charles Egglesden. Among the highlights are Greta Garbo, John Barrymore, Richard Barthelmess, Clara Bow, William Boyd, Lon Chaney, Sr., Charles Chaplin, Ronald Colman, Bebe Daniels, Marion Davies, Dolores Del Rio, Billie Dove, Douglas Fairbanks, Mary Pickford, Janet Gaynor, Norma Shearer, Gloria Swanson, Norma Talmadge, Harold Lloyd, Tom Mix, Colleen Moore, Ramon Novarro, and Mary Philbin. An incredible archive dated just six months before the very first Academy Awards ceremony was held at the Roosevelt Hotel. Some photos exhibit toning; overall, in fine condition. Interested bidders strongly encouraged to view this lot in person. **$10,000 – $12,000**



Beat it

Written and Composed by Michael Jackson

They told him don't you ever come around here don't wanna see your face you better disapear the fires in their eyes and their words are really clear

So Beat it just Beat it.

You better run you better do what you can don't wanna see no Blood Don't be a Macho Man.

You wanna be tough better Do what you can So Beat it Just Beat it.

But you wanna be BAD just Beat it Beat it

No one wants To be defeated Showing How Funky and STRONG'S your Fight,

it doesn't Matter who's wrong or right just Beat it Beat it

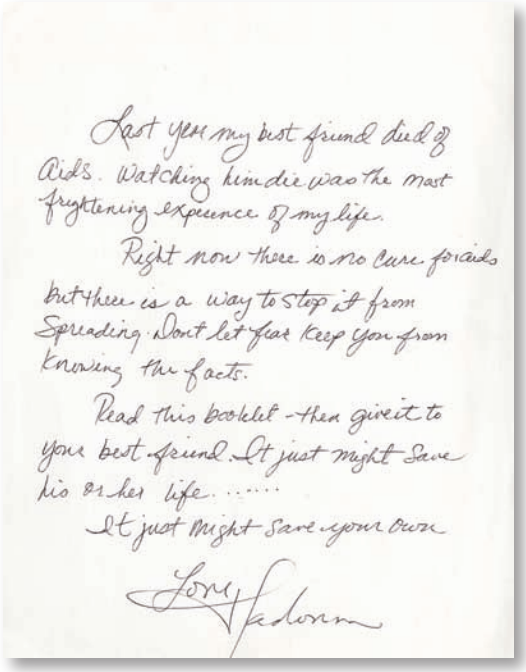
Just Beat it just Beat it

Verse: their out to get you Better leave while you can Don't wanna be a Boy you wanna be a Man you wanna be Tough better do What you can

So Beat it just beat it.

You have to show them that your realy not scared, your playin with your life this aint no TRUTH or DARE They Kick and they Beat you and they'll tell you its FAR so Beat

151. Michael Jackson Incredible Handwritten Signed Lyrics to "Beat It". Incredible Handwritten Signed Lyrics to "Beat It". Penned entirely in Jackson's hand in black ink on two separate leaves measuring approx. 8 ½ in. x 14 in., entitled, *"Beat It written and composed by Michael Jackson"*. Certainly one of the most important pieces of pop music to ever surface. "Beat It" is considered one of the most important songs by a number of organizations from Billboard to MTV. The lyrics were written by Jackson and given to one of his best friends who is a well known and highly regarded producer. This piece has been in private hands since being written. An incredible piece from the legendary "King of Pop". In fine condition. **$4,000 – $6,000**



Last year my best friend died of Aids. Watching him die was the most frightening experience of my life.

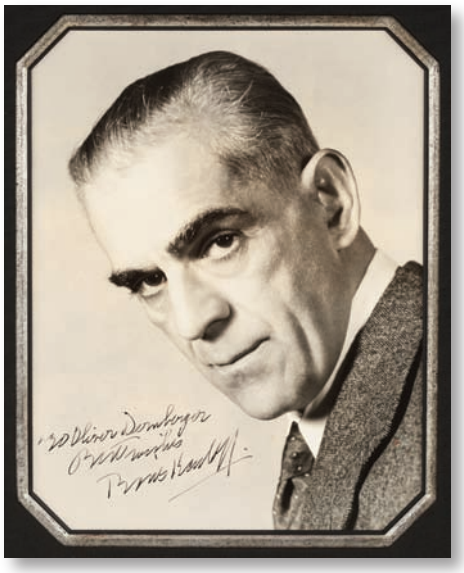
Right now there is no cure for aids but there is a way to stop it from Spreading. Don't let fear keep you from knowing the facts.

Read this booklet - then give it to your best friend. It just might save his or her life.....

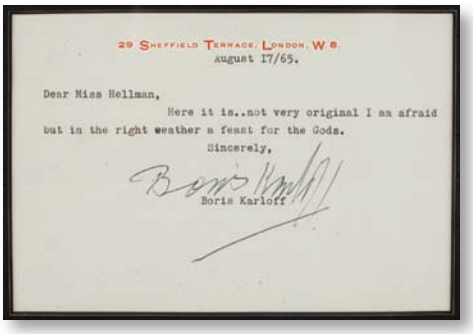
It just might save your own

Love Madonna

152. Madonna Autograph Letter Signed on AIDS Prevention. One page, Quarto, no place or date. Madonna pens in black ink (in full): "Last year my best friend died of Aids. Watching him die was the most frightening experience of my life. Right now there is no cure for Aids but there is a way to stop it from spreading. Don't let fear keep you from knowing the facts. Read this booklet – then give it to your best friend. It just might save his or her life…It just might save your own. Love, Madonna. In fine condition. **$600 – $800**



153. Boris Karloff Vintage Photograph Signed. Vintage Photograph Signed, approx. 7 ¼ in. x 9 ¼ in., a black & white head & shoulders image of the horror actor wearing a tweed jacket with tie. Inscribed in black ink on the image, *"To Oliver Dermberger Best wishes Boris Karloff"*. Exhibits minor toning; otherwise, fine condition. Housed in a custom archival frame with squared corners. **$300 – $500**



29 Sheffield Terrace, London, W.8.
August 17/65.

Dear Miss Hellman,

Here it is..not very original I am afraid but in the right weather a feast for the Gods.

Sincerely,

Boris Karloff

154. Boris Karloff Typed Note Signed. Typed Note Signed, One page, Octavo (approx. 6 5/8 in. x 4 ½ in.), on "29 Sheffield Terrace, London, W.8." letterhead, dated *"August 17/65."* In full: *"Dear Miss Mellman, Here it is..not very original I am afraid but in the right weather a feast for the Gods. Sincerely,* [signed in ink] *Boris Karloff"*. Two puncture holes at the upper left; otherwise, in fine condition. Framed with an image of Karloff as "The Monster" from *Frankenstein*. **$200 – $300**

155. Buster Keaton Excellent Vintage Photograph Signed. Excellent Vintage Photograph Signed, approx. 7 ¼ in. x 9 ¼ in., a sepia tone head & shoulders portrait of the comic genius wearing suit and bow tie. Signed, with sentiment, on the image in fountain pen ink, *"Best Wishes Buster Keaton"*. In fine condition. **$400 – $600**

156. Grace Kelly Photograph Signed. Photograph Signed. Approx. 8 in. x 10 in., an endearing black & white image depicting the young glamorous actress wearing a white sleeveless blouse while holding a puppy in her arms. Inscribed in ink on the image, *"To Mildred with best wishes Grace Kelly"*. In fine condition. **$400 – $600**

157. Grace Kelly Photograph Signed. Photograph Signed, approx. 5 in. x 7 in., an elegant seated portrait of the glamorous star wearing a boa around her neck. Signed on the image in black ink, *"Grace Kelly"*. In fine condition. **$400 – $600**

158. Grace Kelly Photograph Signed. Photograph Signed, approx. 8 in. x 10 in., a black & white still of Kelly and Gary Cooper from the classic western *High Noon*. Signed on the image in black ink, *"Grace Kelly"*. In fine condition. **$600 – $800**

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159. Stan Laurel and Oliver Hardy Fantastic Oversize Photograph Signed by Both. Fantastic Oversize Photograph Signed by Both, approx. 10 ½ in. x 13 ½ in., black & white image of the comedic duo in character as "Laurel & Hardy". Inscribed by Laurel in blue fountain pen ink between the two characters, *"Our Kind Thoughts Always Elma & Fred Sincerely, Stan Laurel"* and he draws a double-sided arrow pointing to each smiling comedian. To the right of Oliver Hardy's image, he has signed in brown ink, *"Oliver Hardy"*. Exhibits single pinholes and very minor diagonal creases on each corner; otherwise, in very fine condition. **$1,000 – $2,000**

160. Vivien Leigh Photograph Signed in Character as "Scarlett O'Hara". Photograph Signed in Character as "Scarlett O'Hara", approx. 8 in. x 10 in, a beautiful, double-weight black & white facial portrait of Leigh from her pivotal role as "Scarlett O'Hara" from *Gone With the Wind* with a lacey hand fan partially obscuring her chin. Signed in ink on the image, *"Vivien Leigh"*. In fine condition. **$2,000 – $3,000**

161. Carole Lombard Vintage Photograph Signed. Vintage Photograph Signed, approx. 8 in. x 10 in., a cheerful image of the actress walking in casual attire with her horse at her farm. Inscribed in ink on the image, *"To Miss Wilson most cordially Carole Lombard"*. In fine condition. **$600 – $800**

162. Pair of Dean Martin and Jerry Lewis Photographs Signed by Both. Pair of Photographs Signed by Both, one 8 x 9 ¼ in. black & white dressed in suits, inscribed in ink on the image by each, *"To Dave & Rose Jerry Lewis"* and *"To Dave & Rose Dean Martin"*. In addition, an approx. 10 in. x 13 in, color publicity photo from the early 50s depicting the comedy team dressed in casual attire sitting on a park bench huddled underneath an umbrella. Each has boldly signed on his respective image, *"Dean Martin"* and *"Jerry Lewis"*. In fine condition. **$300 – $500**

163. George McFarland "Spanky" Charming Signed Photograph from *Our Gang*. Charming Signed Photograph from *Our Gang*. A wonderful full-length image of the juvenile actor wearing a hat and his school clothes while holding a box. Inscribed in ink on the image, *"To Norman Best wishes and Thank you! Spanky McFarland"*. In fine condition. **$200 – $300**

164. The Nelsons – Ozzie, Harriett, Rick and David Wonderful Vintage Photograph Signed by All Four. Wonderful Vintage Photograph Signed by All Four, approx. 7 7/8 in. x 9 7/8 in., black & white, a studio publicity photograph of the smiling Nelson family. Inscribed in ink at the upper left, *"For the Ken Brownes – Good luck from the Nelsons"*. Beside their respective image they have signed (clockwise from top), *"Harriett"*, *"Dave"*, *"Ozzie"* and *"Rick"*. In fine condition. **$200 – $300**

165. "Our Gang" Extremely Rare Vintage Oversize Photograph Signed by the Cast. Black & white, double-weight photograph, measuring 11 in. x 14 in., depicting eight cast members posing with "Pete" the dog. Standing from left-to-right on the back row and signing on each of their respective images are: ***"Farina"*** (Allen Clayton Hoskins, Jr.), ***"Harry Spear"***, ***"J.R. Smith"***, ***"Joe Cobb"***, ***"Jackie Condon"*** and ***"Jean Darling"***. Inscribed in ink on the bottom of the photograph (in an unknown hand): *"To Mr. Sam Burger – from Hal Roach's 'Our Gang'"*. In fine condition. **$3,000 – $5,000**

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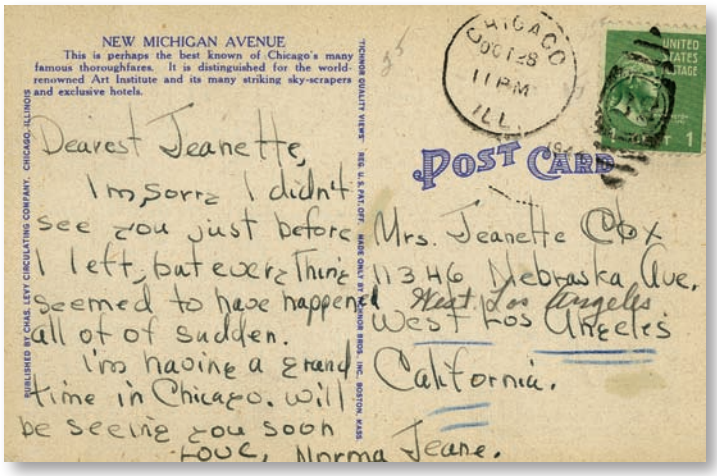
166. Marilyn Monroe Gorgeous Photograph Signed. Gorgeous Photograph Signed, approx. 8 in. x 10 in., a double-weight, sumptuous black and white image of the young sex symbol wearing a strapless dress and diamond earrings with her arms perched on the back of a chair, glancing sideways and away from the camera. Inscribed in bold blue ink on the image, *"To Bob Magall Thinking of you Marilyn Monroe"*. Without doubt, one of the finest Marilyn signed photographs we have ever encountered. In excellent condition. **$6,000 – $8,000**

167. Marilyn Monroe Gorgeous Oversize Photograph Signed. Gorgeous Oversize Photograph Signed. Approx. 11 in. x 14 in., a stunning black & white head & shoulders glamour portrait of the iconic sex symbol. Inscribed on the image in ink, *"To Del It's a pleasure to work with you Love & Kisses Marilyn Monroe"*. Minor creasing at the upper right corner and left margin; otherwise, in fine condition. **$8,000 – $12,000**

168. Marilyn Monroe Sexy Photograph Signed. Sexy Photograph Signed, approx. 8 in. x 10 in., an oblong glossy black & white image of the smiling sex symbol wearing a black nightgown playfully lying on a round, tufted cushion. Inscribed in light blue ink on the image, *"To Mall Dodson, Thanks a million for the wonderful press job you did. Warmest regards, Marilyn Monroe"*. Inscription is somewhat light; some light surface wrinkles; otherwise, in fine condition. **$4,000 – $6,000**

1-310-859-7701

169. Marilyn Monroe (Norma Jeane Dougherty). Early Autograph Note Signed. Early Autograph Note Signed, *"Norma Jeane",* Chicago, Illinois, [postmarked October 28, 1944], written to *"Mrs. Jeanette Cox, 11346 Nebraska Ave., West Los Angeles, California",* written in ink on a postcard featuring an artist's depiction of "New Michigan Avenue, Chicago" on the recto. Norma Jeane pens (in full): *"Dearest Jeanette, I'm sorry I didn't see you just before I left, but everything seemed to have happened all of of* [sic.] *sudden. I'm having a grand time in Chicago. Will be seeing you soon. Love, Norma Jeane."* At the time, Norma Jeane was married to Jim Dougherty who was serving with the Merchant Marine in the Pacific. She had just started working at Radioplane Munitions Factory where, in 1945, an Army photographer took a snapshot of her for a *Yank* magazine article. She soon signed with The Blue Book Modeling Agency ultimately led to her signing with 20th Century Fox. **$3,000 – $5,000**



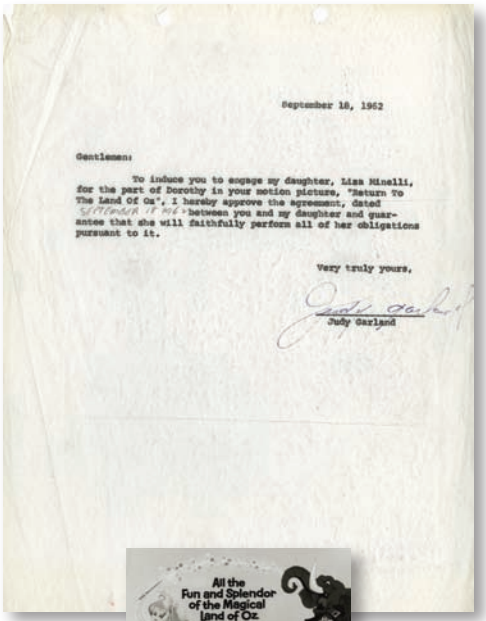
170. Marilyn Monroe & Joe DiMaggio Candid Photograph Signed by Both. Candid Photograph Signed by Both, approx. 4 in. x 5 5/8 in., a candid black & white image depicting the smiling Monroe dressed elegantly in a dark coat stepping out of an elevator ahead of Joe DiMaggio who is wearing a three-piece suit. Signed in black ink diagonally over their respective images, *"Marilyn Monroe"* and *"Joe DiMaggio"*. A rare image signed by the most famous couple of the 1950s. Accompanied with a candid black & white photograph, approx. 4 ½ in. x 6 in., of Marilyn dressed in black leaving a hotel with a porter helping her with her bag. In fine condition. **$6,000 – $8,000**

171. Marilyn Monroe Partly-Printed Bank Check Signed. Partly-Printed Bank Check Signed, approx. 8 ¼ in. x 3 in., drawn from Marilyn's account at Colonial Trust Company, N.Y., dated January 24, 1958, made payable to "Goldfarb" in the amount of $28.84. At the lower left corner is typed "Flowers" and Marilyn has signed in blue ink, *"Marilyn Monroe"* as President of Marilyn Monroe Productions, Inc. Cancellation stamp crossed "Mari" of "Marilyn"; otherwise, in fine condition. **$1,200 – $1,500**

172. Marilyn Monroe Stunning Oversize Photograph Signed. Approx. 11 in. x 14 in., a stunning black & white head & shoulders glamour portrait of the iconic sex symbol. Inscribed on the image in ink, *"To Entcho (Angelo) Thank you for making me the most beautiful clothes, Warmest regards Marilyn Monroe"*. In fine condition. **$8,000 – $12,000**

1-310-859-7701

173. Charles Becker "Mayor of Oz" Vintage Photograph Signed. "Mayor of Oz" Vintage Photograph Signed, approx. 4 ¼ in. x 4 ½ in. signed boldly in black ink, *"Charles Becker"*. Becker, who died in 1953, is the rarest of all the Munchkins in signed photographs. Minor staining; otherwise, in fine condition. **$1,000 – $1,500**



September 18, 1962

Gentlemen:

To induce you to engage my daughter, Liza Minelli, for the part of Dorothy in your motion picture, "Return To The Land Of Oz", I hereby approve the agreement, dated September 18 1962 between you and my daughter and guarantee that she will faithfully perform all of her obligations pursuant to it.

Very truly yours,

Judy Garland

Judy Garland

174. Judy Garland Signed Legal Agreement. Signed Legal Agreement, One page, Quarto, dated September 18, 1962, being an approval for daughter Liza Minelli to play the part of "Dorothy" in the motion picture *Return to the Land of Oz*. Signed in blue ink, *"Judy Garland"* at the closing of the agreement. **$800 – $1,200**

175. Judy Garland Exceedingly Rare Photograph Signed in Character as "Dorothy" from *The Wizard of Oz*. Exceedingly Rare Photograph Signed in Character as "Dorothy" from *The Wizard of Oz*. Approx. 8 in. x 10 in., black & white, being an iconic image of Garland smiling while wearing her pinafore dress and holding a basket on her right arm. Signed in black ink at the top center, *"Judy Garland"*. On the verso is penned, in an unknown hand, "Plaza Hotel – NYC – 1965". This is the only authentic Judy Garland signed photograph as "Dorothy" known to exist. Comes with a copy of a letter of authenticity by Garland's former husband, Sid Luft. In fine condition. **$3,000 – $5,000**

176. No Lot.

177. Billie Burke Exceedingly Rare Photograph Signed as "Glinda the Good Witch" from *The Wizard of Oz*. Exceedingly Rare Photograph Signed as "Glinda the Good Witch" from *The Wizard of Oz*. Approx. 8 in. x 10 in., black & white, a beautiful image of Burke in costume with crown and wand. Inscribed in black ink, *"Thelma: May your dearest wish come true. Billie Burke Glinda in the Wizard of Oz"*. This is the only Billie Burke signed photograph, in costume as Glinda, known to exist. Exhibits toning on the lower white margin; otherwise, in fine condition. **$4,000 – $6,000**

1-310-859-7701

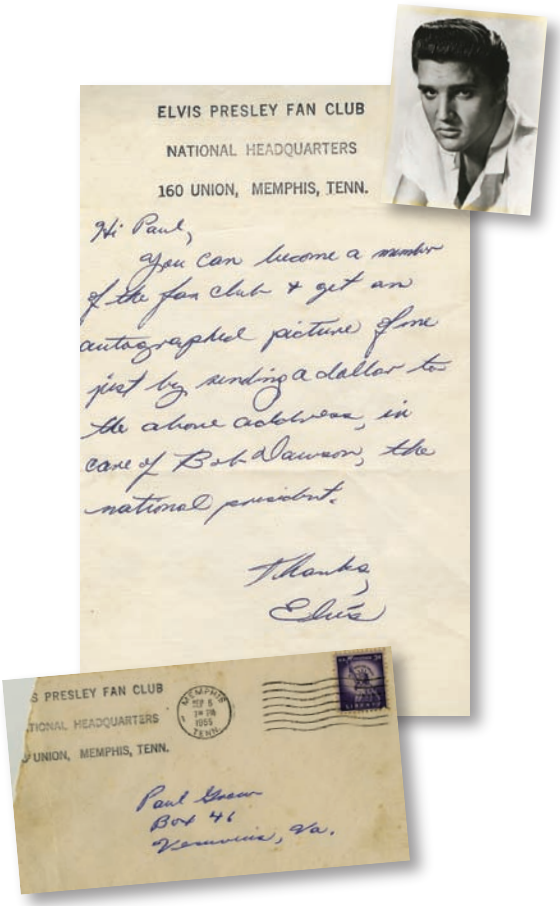
178. Charles Grapewin and Clara Blandick -- "Uncle Henry" & "Auntie Em" Rare Vintage Signatures. "Uncle Henry" & "Auntie Em" Rare Vintage Signatures, each mounted below vintage 2 in. x 2 in. candid black & white photographs of each respective actor. Grapewin has signed in ink, "C. Grapewin" and to the right of the photograph an unknown hand has penned "2-2-56". Blandick has signed in ink, "Clara Blandick" and to the right of her photo in an unknown hand is "4-15-62". A wonderful and rare pairing of *Wizard of Oz* actors portraying Uncle Henry and Auntie Em. **$800 – $1,200**

179. Bert Lahr Rare Photograph Signed in Character as "The Cowardly Lion" from *The Wizard of Oz*. Rare Photograph Signed in Character as "The Cowardly Lion" from *The Wizard of Oz*. An official 8 in. x 10 in. black & white M-G-M publicity photograph of Lahr in costume as "The Cowardly Lion" Inscribed in black ink at the upper left, *"To Marie – With Sincere wishes Bert Lahr"*. Less than a handful of genuine Bert Lahr signed photographs as "The Cowardly Lion" are known to exist. In fine condition. **$4,000 – $6,000**

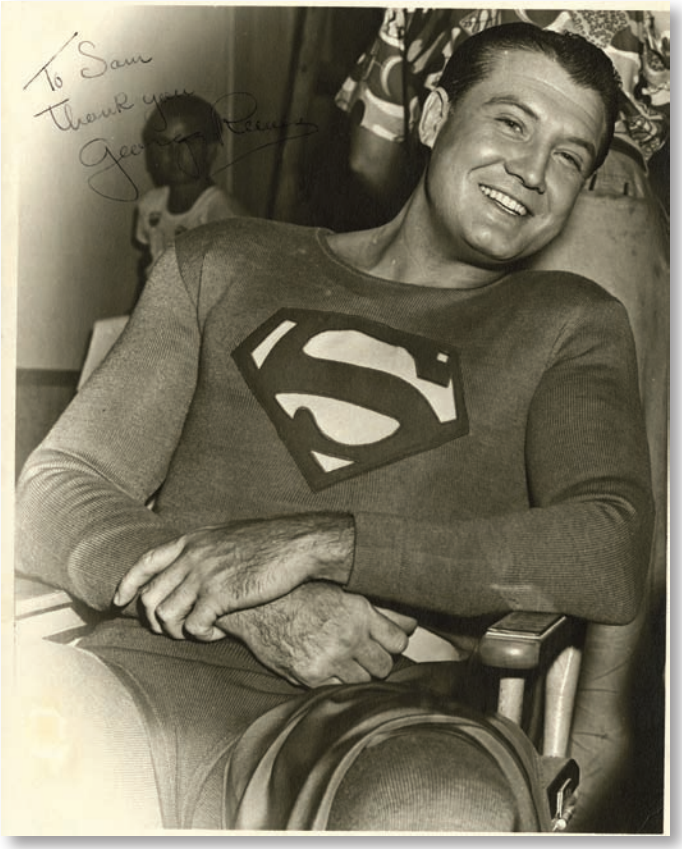
180. Frank Morgan Exceedingly Rare Photograph Signed in Character as "The Wizard of Oz". Exceedingly Rare Photograph Signed in Character as "The Wizard of Oz". Approx. 8 in. x 10 in., black & white, a wonderful head & shoulders M-G-M publicity portrait of Morgan in costume as "The Wizard". Inscribed in ink on the image, *"To Albert from 'The Wizard of Oz' Kindest regards Frank Morgan"*. This is the only Frank Morgan signed photograph, in costume as "The Wizard of Oz", known to exist. In fine condition. **$3,000 – $5,000**

181. Collection of 26 Signed Photographs from Various "Munchkins of Oz" from *The Wizard of Oz*. All are signed in ink on approx. 8 in. x 10 in. still photographs from the film. Signers include: Murray Wood, "Little Jean" LaBarbera, Gus Wayne, Meinhardt Raabe, Betty Ann Cain, Mickey Carroll, Joseph Herbst, Nels Nelson, Victor Wetter, Betty Tanner, Karl Slover, Emil Kranzler, Dolly Kramer, Garland "Earl" Slatten, Fern Formica, Clarence Swensen, Tiny Doll, Lewis Croft, Tommy Cottonaro, Viola White, Joan Kenmore, Margaret Pellegrini, Nita Krebs, Harry Monty, Jerry Maren and Ruth Duccini. All in fine condition. **$300 – $500**

182. Mary Pickford Oversize Vintage Photograph Signed. Oversize Vintage Photograph Signed, approx. 10 5/8 in. x 13 ½ in., a pretty black & white photograph of "America's Sweetheart" in a black gown wearing an elaborate diamond necklace and bracelet. Signed in ink on the image, *"To Marius Risley greetings! Mary Pickford 1943"*. Diagonal crease at the upper right and minor creasing around the edges; otherwise, in fine condition. **$200 – $300**



183. Elvis Presley Early Autograph Letter Signed. Early Autograph Letter Signed, One page, approx. 5 in. x 7 7/8 in., with "Elvis Presley Fan Club National Headquarters, 160 Union, Memphis, Tenn." stamp on the letterhead. Elvis pens (in full): *"Hi Paul, You can become a member of the fan club & get an autographed picture of me just by sending a dollar to the above address, in care of Bob Dawson, the national president. Thanks, Elvis.* Comes with original transmittal envelope addressed in Elvis' hand; post marked September 6, 1955 from Memphis, Tennessee. **$800 – $1,200**



184. George Reeves Incredible Signed Photograph as "Superman". Incredible Signed Photograph as "Superman". Approx. 7 ¾ in. x 9 ¾ in., black & white image of the smiling actor seated in a chair wearing his iconic costume as the "Man of Steel". Inscribed in black ink on the image, *"To Sam Thank you George Reeves"*. Margins trimmed slightly; archival repair on ½ in. diameter spot on the light portion at lower left of the image; otherwise, fine. Original signed photographs of Reeves in character as "Superman" are seldomly encountered. **$3,000 – $5,000**

185. George Reeves Exceptional Photograph Signed. Exceptional Photograph Signed, approx. 8 in. x 10 in., a handsome black & white head & shoulders portrait of the smiling actor wearing a tuxedo. Signed in fountain pen on the image, *"Sincerely yours, George Reeves"*. In very fine condition. Housed in a custom archival frame. **$2,000 – $3,000**

186. Edward G. Robinson Vintage Photograph Signed. Vintage Photograph Signed, a distinguished image of Robinson with a pipe in his mouth wearing suit & tie and leaning on a library table. Inscribed in ink in the image, *"To Bill Hoover – All good wishes Edward G. Robinson"*. In fine condition. **$200 – $300**

189. Frank Sinatra Vintage Photograph Signed. Vintage Photograph Signed, approx. 8 in. x 9 ½ in., a wonderful head & shoulders publicity portrait of the young crooner wearing a sport jacket & bow tie. Inscribed in ink on the image, *"To Irwin – Sincerely Frank Sinatra"*. Lower margin trimmed; otherwise, in fine condition. **$500 – $700**

187. Roy Rogers FantasticOversize Vintage Photograph Signed. Fantastic Oversize Vintage Photograph Signed, approx. 10 5/8 in. x 13 5/8 in., a quintessential portrait of the cowboy actor wearing western shirt and cowboy hat. Inscribed in ink on the image, *"To the Hollywood U.S.O. My very best forever Roy Rogers"*. The best of its kind. In fine condition. **$300 – $500**

190. The Three Stooges Humorous Printed Photograph Signed. Humorous Printed Photograph Signed, approx. 7 in. x 9 ½ in., a black & white image of the three dressed as Continental soldiers horsing around. Signed in blue ink on each of their respective images, *"Curly-Joe"*, *"Larry"* and Moe has inscribed, *"To Harold Jr. Sincerely The 3 Stooges Moe"*. In fine condition. **$300 – $500**

188. Mickey Rooney Vintage Oversize Photograph Signed by the Cast of *Andy Hardy*. Vintage Oversize Photograph Signed by the Cast of *Andy Hardy,* approx. 12 3/8 in. x 9 ½ in., oblong, a matte finish cast photograph featuring Mickey Rooney, Lewis S. Stone, Fay Holden and Cecilia Parker standing alongside one another. Each actor has penned his/her signature above their respective image. Cecilia Parker's signature is light and Mickey Rooney's has faded slightly; otherwise, in fine condition. A nice grouping of signatures from the popular M-G-M film series. **$400 – $600**

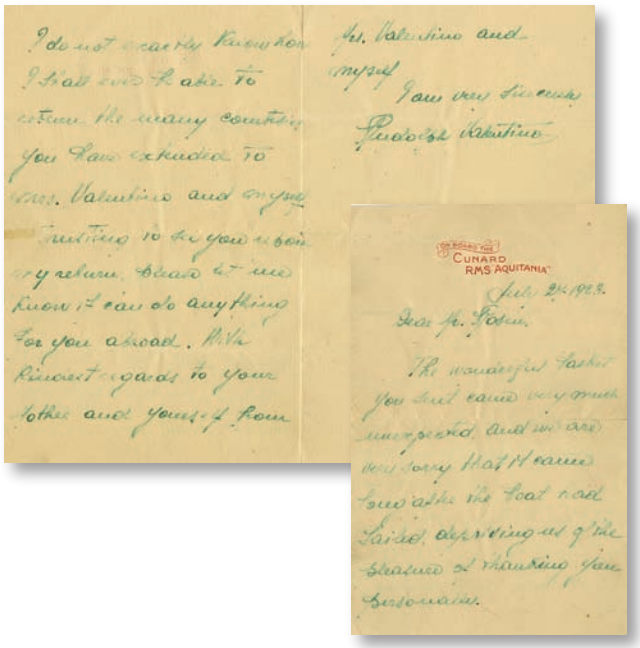
191. Elizabeth Taylor and Richard Burton Pair of Signed Photographs. Pair of Signed Photographs, each measure approx. 8 in. x 10 in. and are black & white head & shoulders portraits of the stars with the notorious "on again, off again" romance. Beside her image Taylor has signed in ink, *"Best wishes Elizabeth Taylor"*, and Burton has penned on his image in ink, *"Best wishes Richard Burton"*. Beneath each signature, an unknown hand has written "1964". Taylor's signature exhibits minor ink skipping on the glossy photograph and minor horizontal crease; otherwise in fine condition. **$300 – $500**

192. Shirley Temple Vintage Photograph Signed. Vintage Photograph Signed. Approx. 8 in. x 10 in., an adorable black & white head & shoulders portrait of the young star bearing a wide grin for the camera. Inscribed in ink in her young cursive script, *"To Mrs. Clifton Webb love Shirley Temple"*. In fine condition. **$200 – $200**

193. Shirley Temple Vintage Photograph Signed. Vintage Photograph Signed, approx. 7 7/8 in. x 9 7/8 in., a very attractive waist-up portrait of the young actress in her late teens. Inscribed on the image in ink, *"To Mrs. Doris Marston with love and gratitude from, Shirley Temple Agar."* The inscription dates between 1945-49 when Temple was married to actor John Agar. In fine condition. **$200 – $300**

194. Lana Turner Oversize Vintage Photograph Signed. Oversize Vintage Photograph Signed, the photograph, taken by legendary photographer Clarence Sinclair Bull, measures approx. 10 in. x 13 in., and depicts the glamorous star wearing a feathered hat and shoulderless gown. Inscribed in dark blue fountain pen, *"To Jess and the Boys of Scott Field Best wishes always Lana Turner"*. Stamp on verso, "Kindly credit M-G-M Photo by Clarence S. Bull". In fine condition. **$200 – $300**

195. Rudolph Valentino Striking Oversize Photograph Signed. Striking Oversize Photograph Signed, approx. 10 in. x 12 ½ in., a sepia-tone profile image of the silent screen idol wearing an open collared shirt. Inscribed in fountain pen ink on the image, *"To Mr. Larry Muldoon Sincerely Rudolph Valentino"*. Edges trimmed; otherwise, in fine condition. **$800 – $1,200**



196. Rudolph Valentino Autograph Letter Signed. Autograph Letter Signed, Two and one-third pages, dated *"July 27, 1923"* on 4 ½ in. x 6 7/8 in. "On Board the Cunard R.M.S. 'Aquitania'" letterhead stationery. Written to *"Dear Mr. Rosen"*. Valentino pens (in full): *"The wonderful basket you sent came very much unexpected, and we are very sorry that it came long after the boat sailed, depriving us of the pleasure of thanking you personally. I do not exactly know how I shall ever be able to return the many courtesies you have extended to Mrs. Valentino and myself. Trusting to see you upon my return, please let me know if can do anything for you abroad. With kindest regards to your mother and yourself from Mrs. Valentino and myself I am very sincerely Rudolph Valentino."* In fine condition. **$800 – $1,200**

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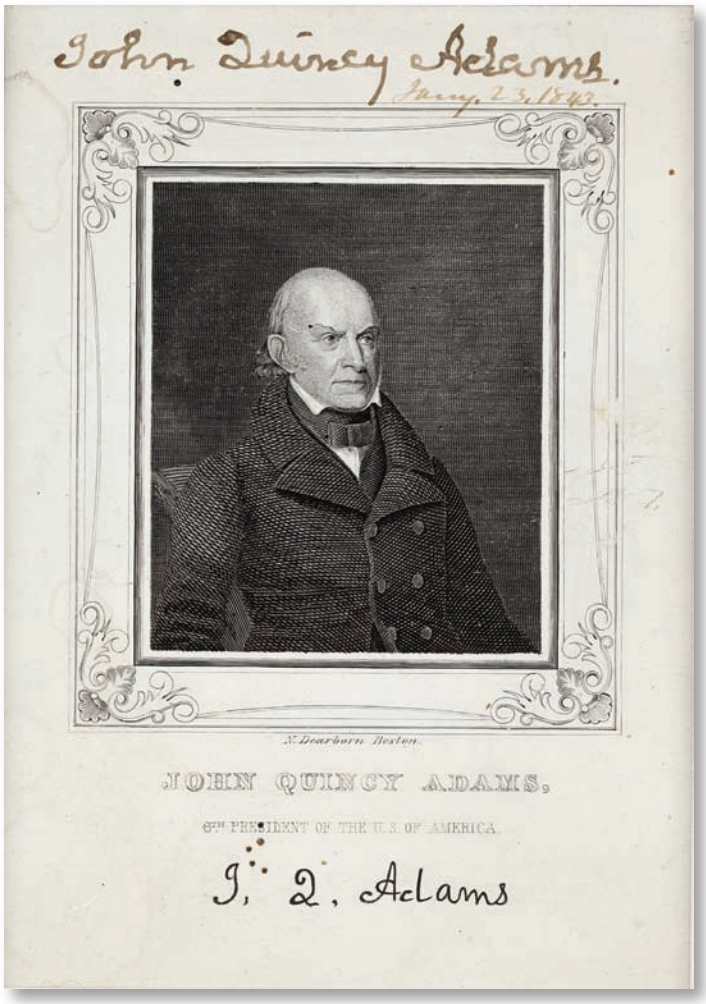
197. Rudolph Valentino Photograph Signed. Photograph Signed, approx. 6 ½ in. x 8 ¾ in., a black & white head & shoulders image (by Henry Waxman) of the silent screen idol wearing a sweater and a bow tie. Inscribed in ink on the image, *"To Guy Sincerely Rudolph Valentino"*. Trimmed along borders barely touching extremities of the signature; otherwise, fine. **$800 – $1,200**

198. John Wayne Superb Photograph Signed. Superb Photograph Signed, approx. 8 in. x 10 in., a full-length image of "the Duke" from the film *Hondo* – rifle in one hand, saddle in another – walking across the prairie with his trusty dog trailing behind. Inscribed in ink on the image, *Good Luck – Mr. & Mrs. Demoray John Wayne 1969"*. The archetypical Wayne photograph. In fine condition. Housed in a custom archival frame. **$300 – $500**

199. Stevie Wonder Early Vintage Photograph Signed. Early Vintage Photograph Signed, approx. 8 in. x 10 in., black & white, a publicity photograph with "Stevie Wonder Tamla Recording Artist" printed beneath the portrait of the adolescent musician wearing a dark suit and tie and his trade mark sunglasses while holding a harmonica. Inscribed in ink on the image in his early cursive script, *"To Mister Tee Best wishes from Stevie Wonder"*. In fine condition. **$300 – $500**

200. Natalie Wood Vintage Photograph Signed. Vintage Photograph Signed, approx. 7 5/8 in. x 9 3/8 in., a glamorous black & white depiction of Wood wearing a black gown circa 1955. Inscribed in black ink on the image, *"To John Hirschman, With many thanks and much love. Sincerely, Natalie Wood"*. Photo exhibits minor 1/4 in. tear on right margin and some surface creases; tipped to photo backing. A beautiful image with nice bold inscription. **$300 – $500**

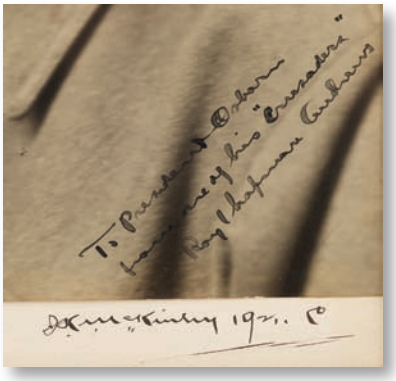
201. Natalie Wood Lovely Vintage Photograph Signed. Lovely Vintage Photograph Signed, approx. 8 in. x 10 in., a beautiful head & shoulders portrait of the stunning actress looking to her left at the camera. Inscribed in ink on the image, "To Gilbert Always Natalie Wood". Minor toning at the lower right corner, barely touching the image and minor crease in the upper right; otherwise, fine. **$300 – $500**



202. John Quincy Adams Rare Printed Engraving Signed. Rare Printed Engraving Signed, approx. 3 ¼ in. x 4 5/8 in., being a portrait of the President (by N. Dearborn, Boston), with his name printed twice underneath – both in capital letters and a facsimile signature "J.Q. Adams". Above the image, Adams has boldly signed in ink, *"John Quincy Adams. Jany. 23, 1843"*. In very fine condition. **$3,000 – $5,000**

203. No Lot.

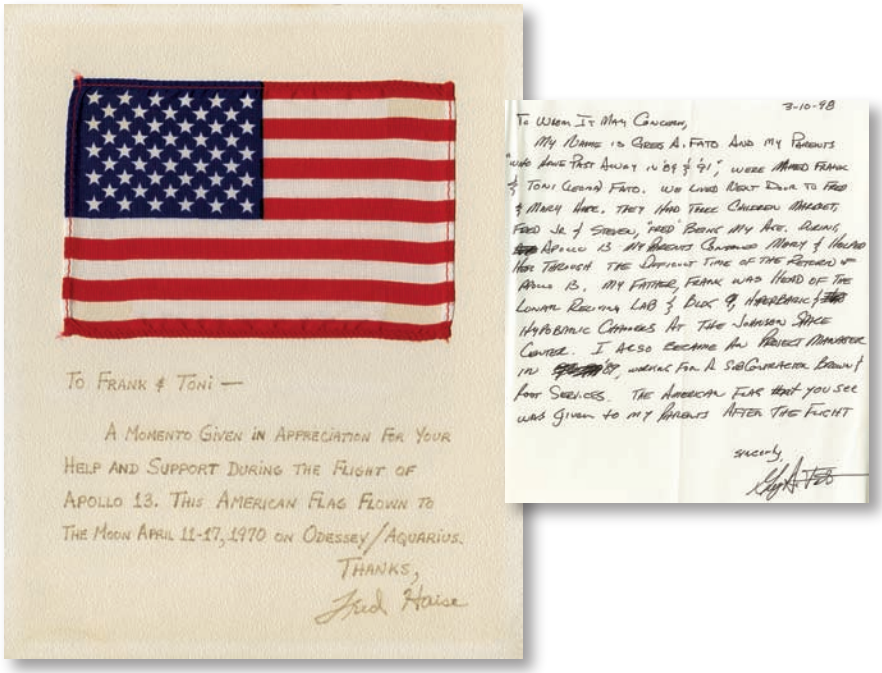
204. Feodorovna (Tsarina Aleksandra) Aleksandra Autograph Letter Signed. Autograph Letter Signed, Two pages, penned on a personal card approx. 3 ¾ in. x 2 3/8 in. bearing an imprinted depiction of a crown with stylized interlocked "Aleksandra" running vertically along the left side of the card. Tsarina pens (in full): *"Dearest Mary, Many thanks for yr. dear letter. I am so glad you found Fifi much better, for grant it may continue well. Kiss yr. dear little sister from me. Will you really come & see me tomorrow from 10.1/2-12 I shall be in my rooms & ready for you, my dear little* [?] *sinner. Goodbye, yr. loving Alexandra We are going to the Fortress"* . Accompanied with another Tsarina Aleksandra Autograph Note, written in pencil on the same style personal card (in full): *"At last I send you the money for the Italian picture. A."*. Both items in fine condition. **$600 – $800**



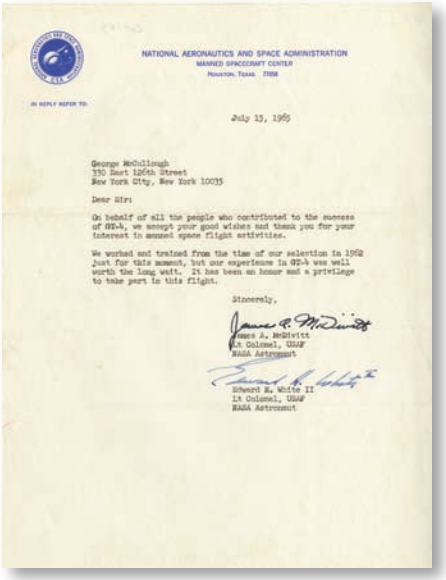
205. Roy Chapman Andrews Oversize Photograph Signed. Oversize Photograph Signed, approx. 10 ¼ in. x 14 ½ in., a black & white head & shoulders portrait of the American explorer wearing a wool shirt, tie and hat. Inscribed on the image diagonally at the lower right in dark fountain pen, *"To President Osborn from one of his 'Crusaders' Roy Chapman Andrews"*. Signed by the photographer on the matte below the image, *"J.K. McKinley 1921 ©"*. Explorer/Naturalist Chapman Andrews' far-flung adventures on archaeological expeditions in the Far East are said to have served as the inspiration for fictional screen hero "Indiana Jones". In excellent condition. **$200 – $300**

1-310-859-7701

206. Louis Armstrong Vintage Photograph Signed. Vintage Photograph Signed, approx. 7 ¾ in. 9 ¾ in., a charming very early seated portrait of the young Jazz musician with his trumpet. Inscribed in ink on the image, *"My best wishes to 'Jack' From Louis Armstrong 10/12/32"*. Exhibits minor soiling and silvering around the edges; inscription a bit light; otherwise, in very good condition. **$300 – $500**



208. [ASTRONAUTS]. Fred Haise Flown American Flag Aboard the Ill-fated Apollo 13 with Signed Presentation Matte. Miniature American flag flown aboard the ill-fated Apollo 13 mission, measuring approx. 6 in. x 4 in., mounted on a matte measuring approx. 8 in. x 10 in. onto which astronaut Haise has penned (in full): *"To Frank & Toni – A Momento given in appreciation for your help and support during the flight of Apollo 13. This American flag flown to the moon April 11-17, 1970 on Odessey* [sic]*/Aquarius. Thanks, Fred Haise"*. Frank and Toni Fato were neighbors of Fred and Mary Haise at the time of the Apollo 13 flight. When it became known that the mission was in danger and might not return to Earth, the Fato's consoled Mary during this difficult time. **$2,000 – $3,000**



NATIONAL AERONAUTICS AND SPACE ADMINISTRATION
MANNED SPACECRAFT CENTER
HOUSTON, TEXAS 77058

IN REPLY REFER TO:

July 15, 1965

George McCullough
330 East 126th Street
New York City, New York 10035

Dear Sir:

On behalf of all the people who contributed to the success of GT-4, we accept your good wishes and thank you for your interest in manned space flight activities.

We worked and trained from the time of our selection in 1962 just for this moment, but our experience in GT-4 was well worth the long wait. It has been an honor and a privilege to take part in this flight.

Sincerely,

James A. McDivitt
Lt Colonel, USAF
NASA Astronaut

Edward H. White II
Lt Colonel, USAF
NASA Astronaut

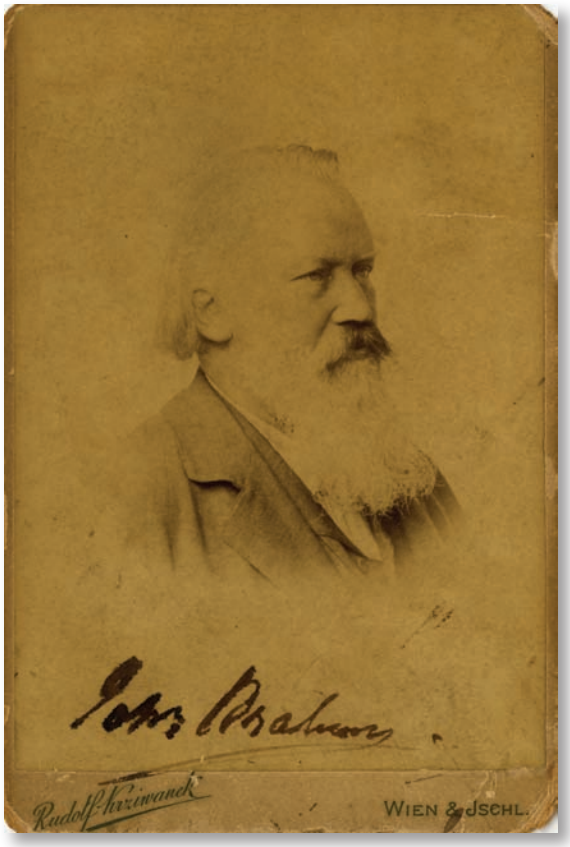
207. [ASTRONAUTS]. Gemini 4 Astronauts Ed White and James McDivitt Typed Letter Signed by Both. One page, Quarto, On NASA Manned Spacecraft Center, Houston, Texas letterhead, dated July 15, 1965, written to George McCullough, 330 East 126th Street, New York City, New York. The astronauts write (in full): "On behalf of all people who contributed to the success of GT-4 [Gemini-Titan 4], we accept your good wishes and thank you for your interest in manned space flight activities. We worked and trained from the time of our selection in 1962 just for this moment, but our experience in GT-4 was well worth the wait. It has been an honor and a privilege to take part in this flight. [Signed:] *"James A McDivitt"* and *"Edward H. White II"*. Gemini 4 was the second manned Gemini mission, the highlight of which was the first space walk by an American. In fine condition. **$300 – $500**

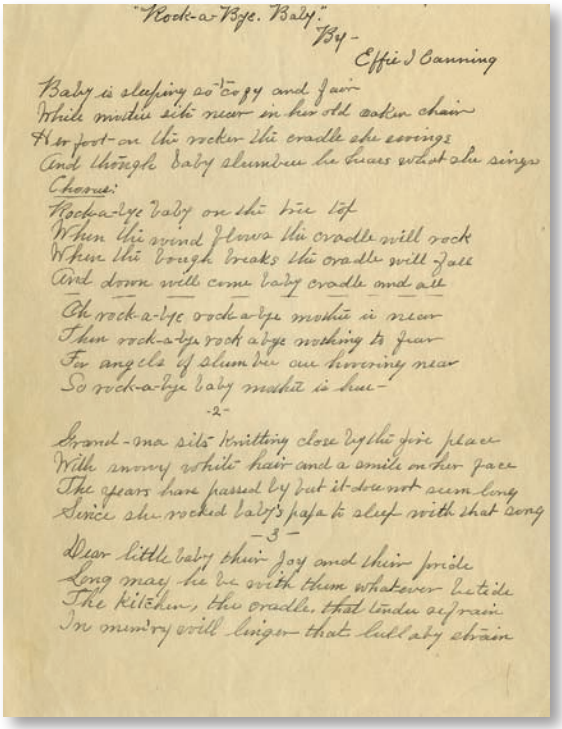
209. Signed Photograph of Seven Apollo Mission Moonwalkers. [ASTRONAUTS]. Signed Photograph of Seven Apollo Mission Moonwalkers. Measuring 13 in. x 17 in. overall (photograph is approx. 8 in. x 10 in.), the photograph depicts an astronaut-manned lunar rover in front of a lunar module on the surface of the moon. On the white matte surrounding the photograph, the following moonwalkers have penned their signatures along with the following remarks, *"I was on the Moon before they had these fancy automobiles – Alan Shepard"; "So was I — Charles Conrad, Jr. Apollo XII"; "A still gray sunny world — our Earth is more beautiful Alan Bean Apollo XII"; "Lunar resources will support both the settlement of the Solar System and the energy needs of Earth. Harrison H. Schmitt Apollo 17"; "The heavens declare the glory of God Charlie Duke Apollo 16"; "The Moon was only the First Step into Space Jim Irwin Apollo 15"; "An exciting few moments in History Edgar Mitchell Apollo 14"*. Matting exhibits horizontal crease to the left of photo and minor diagonal creases on corners; none affecting the inscriptions; otherwise, fine. **$2,000 – $3,000**

210. Fulgencio Batista Y Zaldivar Handsome Photograph Signed. Photograph Signed, approx. 7 ¾ in. x 9 3/4 in., tipped to a photographer's matte board, depicting the Cuban Dictator/President seated in a formal half-figure pose. Boldly inscribed on the image (translated from Spanish): *"To our good friend, the naval Captain Frederick W. Zigler, Chief of the Naval Mission of the United States in Cuba, with the testimony of a sincere friendship. March / 1954. BYZ."* Captain Zigler served in the U.S. Navy until his retirement in July of 1972, and apparently became close friends with Cuban President Batista while he was stationed there. Photograph and inscription are top quality and in excellent condition. **$300 – $500**

211. Irving Berlin Vintage Photograph Signed. Vintage Photograph Signed, approx. 7 in. x 9 in., a light sepia-tone semi profile portrait (by Tycko L.A.) of the composer. Signed on the image in black fountain pen ink, *"Irving Berlin"*. Exhibits minor creasing at the upper left; otherwise, in fine condition. **$400 – $600**

212. Johannes Brahms Rare Cabinet Photograph Signed. Rare Cabinet Photograph Signed, approx. 4 ¼ in. x 6 ½ in., (by Rudolf Krzinanck, Wien & Jschl.), a bust portrait of the famed composer shown in partial profile, ca. 1894. Boldly signed on the image, *"Joh^n. Brahms"*. Photographer's board exhibits wear on the corners, with minor soiling; otherwise, in fine condition. **$2,000 – $3,000**





"Rock-a-Bye. Baby."
By –
Effie I Canning

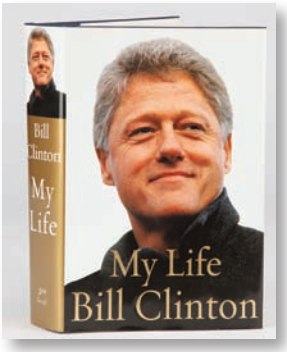
Baby is sleeping so cozy and fair
While mother sits near in her old oakin chair
Her foot on the rocker the cradle she swings
And through baby slumbers he hears what she sings
Chorus:
Rock-a-bye baby on the tree top
When the wind blows the cradle will rock
When the bough breaks the cradle will fall
And down will come baby cradle and all
Oh rock-a-bye rock-a-bye mother is near
Then rock-a-bye rock-a-bye nothing to fear
For angels of slumber are hovering near
So rock-a-bye baby mother is here –
-2-
Grand-ma sits knitting close by the fire place
With snowy white hair and a smile on her face
The years have passed by but it does not seem long
Since she rocked baby's papa to sleep with that song
-3-
Dear little baby their joy and their pride
Long may he be with them whatever betide
The kitchen, the cradle, that tender refrain
In mem'ry will linger that lullaby strain

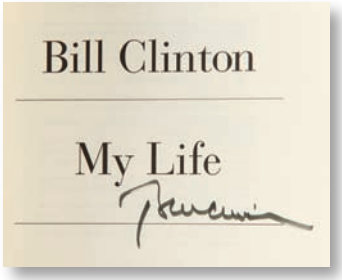
213. Effie I Canning Autograph Lyrics to "*Rock-a-Bye, Baby*" Signed. Autograph Lyrics to "*Rock-a-Bye, Baby*" Signed, One page, Quarto, titled at the head entirely in her hand. Canning pens the complete lyrics to her magical lullaby (in full): *"'Rock-a-Bye, Baby' By – Effie I. Canning -1- Baby is sleeping so cozy and fiar While mother sits near in her old oakin chair Her foot on the rocker the cradle she swings And through baby slumbers he hears what she sings Chorus: Rock-a-bye baby on the tree top When the wind blows the cradle will rock When the bough breaks the cradle will fall And down will come baby cradle and all Oh rock-a-bye rock-a-bye mother is near Then rock-a-bye rock-a-bye nothing to fear For angels of slumber are hovering near So rock-a-bye baby mother is here – -2- Grand-ma sits knitting close by the fire place With snowy white hair and a smile on her face The years have passed by but it does not seem lonely Since she rocked baby's papa to sleep with that song -3- Dear little baby their joy and their pride Long may he be with them whatever be tide The Kitchen, the cradle, that tender refrain In mem'ry will linger that lullaby strain"* In fine condition. Perfect for display. **$4,000 – $6,000**

214. Fidel Castro Signed Portrait. Signed Printed Portrait, approx. 7 ¾ in. x 9 in. A profile portrait of the Communist revolutionary wearing his signature beret and full beard. Signed in blue ink, *"Fidel Castro"*. **$800 – $1,200**

215. Grover Cleveland Fantastic Oversize Photograph Signed as President. Fantastic Oversize Photograph Signed as President. The photograph, measuring 15 ¼ in. x 19 ¼ in. (image is 13 3/8 in. x 17 in.), is a light sepia-tone depiction of the President seated in an ornate wooden chair with his arm leaning on a desk. Signed in ink below the image on the photographer's matte, *"Grover Cleveland February 26. 1889"*. Very minor foxing on the lower matte; otherwise, fine. **$800 – $1,200**

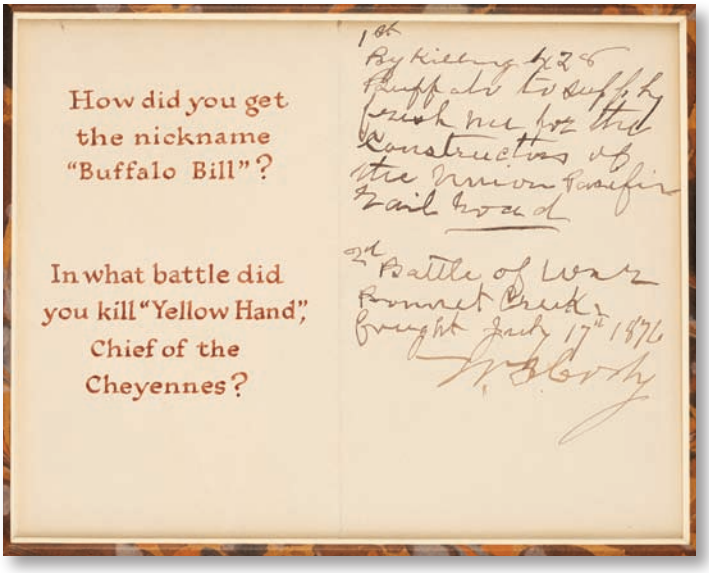
216. Enrico Caruso Beautiful Oversize Print Signed. Measuring approx. 18 in. x 13 in., the piece is a very high quality dinner menu printed on heavy stock paper entitled "Dinner To Enrico Caruso by the Lotos Club" featuring printed images of the tenor in eight of his most famous operatic roles. Signed in bold ink at the bottom right, *"Enrico Caruso"*. In very fine condition. **$600 – $800**





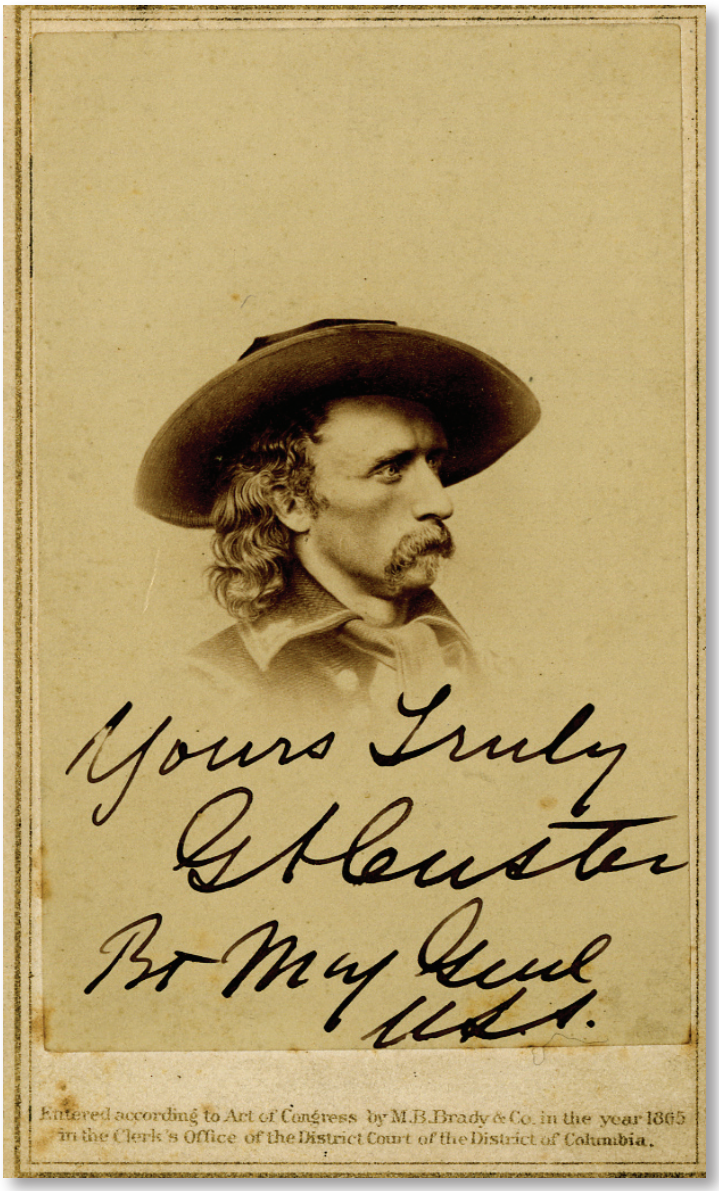
217. Bill Clinton Wonderful Panoramic Inaugural Photograph Signed and biography, My Life, signed. Wonderful Panoramic Inaugural Photograph Signed, approx. 29 ½ in. x 9 ½ in., a color panoramic view if President Clinton being sworn in during his second inauguration as the 42nd President of the United States. Clinton's second inauguration took place on January 20, 1997 at the West Front of the Capitol. Inscribed in black ink on the image, *"To Rebecca, with appreciation Bill Clinton"*. Slight vertical surface crease on the left side of the photograph; otherwise, in fine condition. Together with, My Life, by Bill Clinton. Alfred A. Knopf, 2004. Octavo. Stated First Edition. Signed in black ink on the title page, *"Bill Clinton"*. Fine in near fine dust jacket. **$300 – $500**

218. No Lot



219. William F. "Buffalo Bill" Cody Autograph Statement signed. Autograph Statement signed, One page, approx. 6 ½ in. x 5 in. The document features hand-painted questions posed to Cody written on the left-hand side, and Cody has handwritten the responses on the right. [Question #1:] "How did you get the nickname 'Buffalo Bill'?" [Cody's response:] *"1st By killing 428*[0] *Buffalo to supply fresh meat for the constructors of the Union Pacific Railroad"*. [Question #2:] "In what battle did you kill 'Yellow Hand', Chief of the Cheyennes?" [Cody's response:] *"Battle of War Bonnet Creek, fought July 17, 1876 W.F. Cody"*. Excellent content from the Wild West legend. In fine condition. Housed in a custom archival frame. **$1,200 – $1,500**

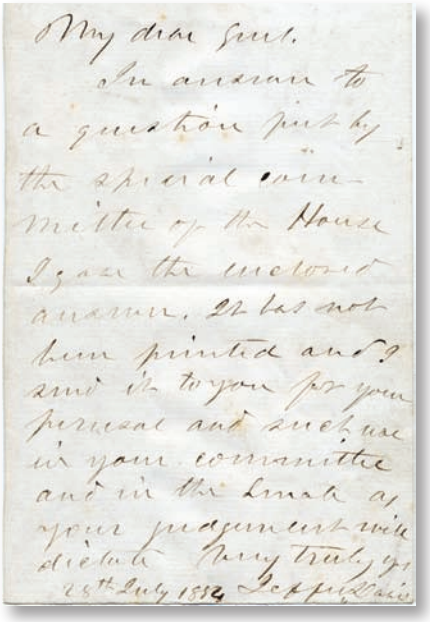
220. Emmett Dalton Printed Photograph Signed . Printed Photograph Signed, approx. 5 1/8 in. x 8 in., a black & white formal head & shoulders image of the lawman wearing coat & tie and a flat brimmed hat. Below the image is printed: "Emmett Dalton in 1892." and beneath which, Dalton has boldly signed in black ink, *"Emmett Dalton"*. In fine condition. **$400 –$600**



221. George A. Custer Mathew Brady Carte de Visite Signed. Mathew Brady Carte de Visite Signed. This famous image of Civil War hero General George Armstrong Custer was taken by the best known Civil War photographer, Mathew Brady. Measuring approx. 2 3/8 in. x 4 in., this carte de visite bears Custer's signature in ink, with sentiment, below his image, *"Yours Truly G.A. Custer Bt. Maj. Genl. U.S.A."* In fine condition. **$8,000 – $12,000**

222. Calvin Coolidge Photograph Signed. Photograph Signed, approx. 8 in. x 10 ¾ in., a handsome formal head & shoulders portrait (copyright Edmonston Studio, stamped on the verso). Boldly inscribed in ink on the lower white margin, *"To Valentine Winters With Regards Calvin Coolidge"*. In fine condition. Archivally framed. **$200 – $300**

1-310-859-7701


My dear Genl.
In answer to
a question put by
the special com-
mittee of the House
I gave the enclosed
answer. It has not
been printed and I
send it to you for your
personal and such use
in your committee
and in the Senate as
your judgment will
dictate. Very truly yrs
28th July 1884 Jeff Davis

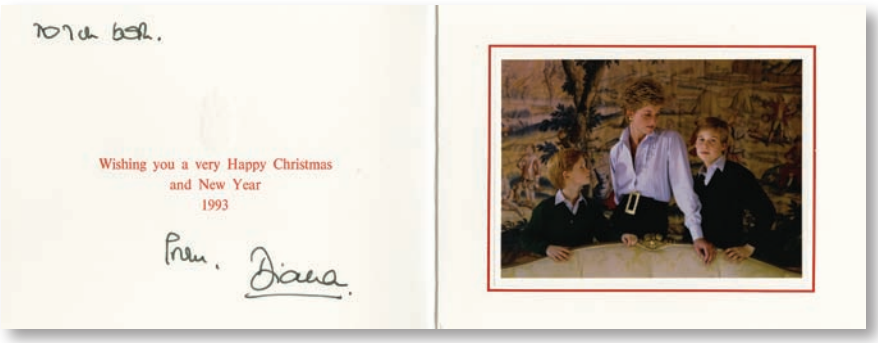
223. Jefferson Davis Autograph Letter Signed. Autograph Letter Signed, One page, Octavo (approx. 4 5/8 in. x 7 ¼ in.), [no place], dated *"28th July 1884"*. Written to: *"My Dear Genl."* Davis pens (in full): *"In answer to a question put by the special committee of the House, I gave the enclosed answer. It has not been printed and I send it to you for your personal and such use in your committee and in the Senate as your judgment will dictate. Very truly yrs, Jeffn. Davis"*. Slight foxing; otherwise, in fine condition. **$800 – $1,200**

225. Diana, Princess of Wales and Prince Charles Signed Photograph by Both. Signed Photograph by Both, approx. 12 in. x 10 in., a color image of the royal couple seated in a palace flanked by their staff. On the white margin beneath the image Charles has signed in bold ink, *"Charles 1986"*; beside which, Diana has signed, *"Diana."* In fine condition. **$1,200 –$1,500**

224. Diana Princess of Wales and Prince Charles Pair of Signed Photographs. Pair of Signed Photographs, each measures approx. 10 in. x 12 in. overall (photograph measures 7 in. x 10 in.), one depicts Diana seated with her staff signed in bold ink beneath the image, *"Diana. 1991."*; the other features Charles seated with his staff, signed beneath, *"Charles 1986"*. **$1,000 – $1,500**

226. Diana, Princess of Wales Exquisite Photograph Signed. Exquisite Photograph Signed, approx. 8 in. x 10 in., a lovely black & white photograph of the young princess wearing her tiara. Signed in black ink on the image, *"Diana"*. A gorgeous image, perhaps the most flattering portrait of the late princess in existence. In fine condition. **$2,000 – $3,000**

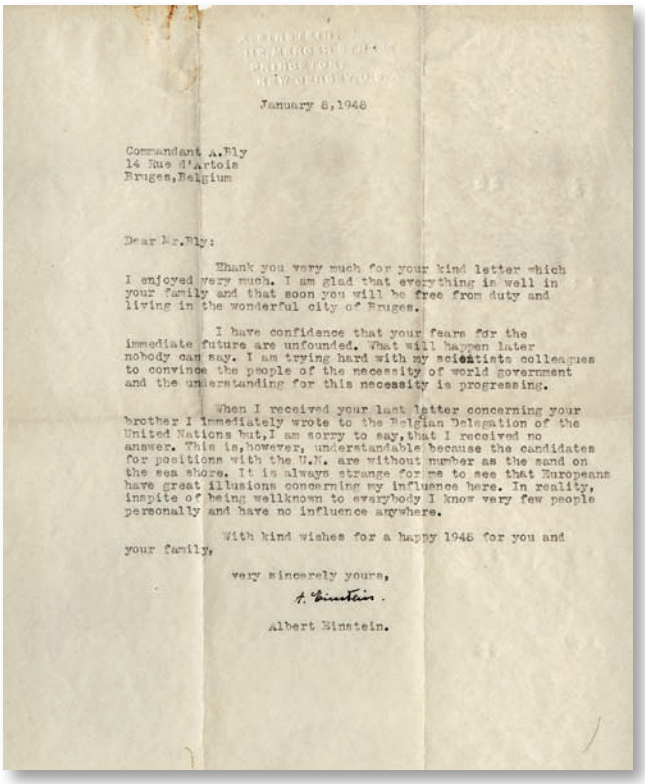
227. Diana, Princess of Wales and Henry Kissinger Photograph Signed by Both. Photograph Signed by Both, approx. 12 in. x 8 ½ in., an oblong color photograph of Diana, Henry Kissinger, Colin Powell and Barbara Walters at the event where Diana received the 1995 United Cerebral Palsy Humanitarian Award. Signed in the lower border in black felt tip, *"With love from Diana x."* and also signed by Kissinger in blue felt tip, *"Henry A. Kissinger"*. In fine condition. **$1,200 – $1,500**



228. Diana, Princess of Wales Signed Christmas Card from 1993. Signed Christmas Card from 1993. A bi-fold card of heavy stock paper (measuring 16 in. x 6 in. when opened), embossed in gilt on the outside with the Spencer family arms. Inside, the card bears a charming 5 ½ in. x 4 in. color family photograph of Diana, William and Harry. Printed opposite the photograph is the sentiment, "Wishing you a very Happy Christmas and New Year 1993". Diana has inscribed the card in bold ink, *"To you both"*, and signed *"from, Diana."* Accompanied with original transmittal envelope addressed to Warrant Officer W. Woodstock. In very fine condition. **$1,200 – $1,500**

229. Charles Dickens Extremely Rare Photograph Signed. Extremely Rare Photograph Signed, being a Carte de Visite approx. 2 ½ in. x 3 ¾ in., a superb full-length portrait of Dickens (by John & chas. Watkins – Photographers to Her Majesty, London), who is shown standing next to a table, ca. 1861. Dickens has boldly signed in name in blue ink in the lower white margin, *"Charles Dickens"*. In fine condition. Archivally framed. **$4,000 – $6,000**

1-310-859-7701



January 8,1948

Commandant A.Bly
14 Rue d'Artois
Bruges,Belgium

Dear Mr.Bly:

Thank you very much for your kind letter which I enjoyed very much. I am glad that everything is well in your family and that soon you will be free from duty and living in the wonderful city of Bruges.

I have confidence that your fears for the immediate future are unfounded. What will happen later nobody can say. I am trying hard with my scientists colleagues to convince the people of the necessity of world government and the understanding for this necessity is progressing.

When I received your last letter concerning your brother I immediately wrote to the Belgian Delegation of the United Nations but,I am sorry to say,that I received no answer. This is,however, understandable because the candidates for positions with the U.N. are without number as the sand on the sea shore. It is always strange for me to see that Europeans have great illusions concerning my influence here. In reality, inspite of being wellknown to everybody I know very few people personally and have no influence anywhere.

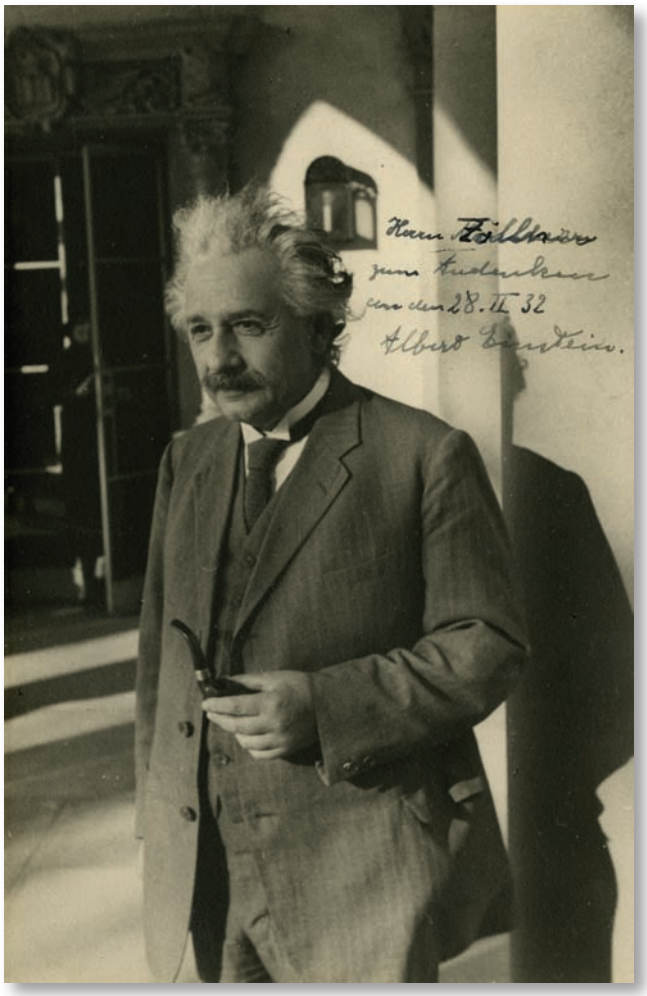
With kind wishes for a happy 1948 for you and your family,

very sincerely yours,

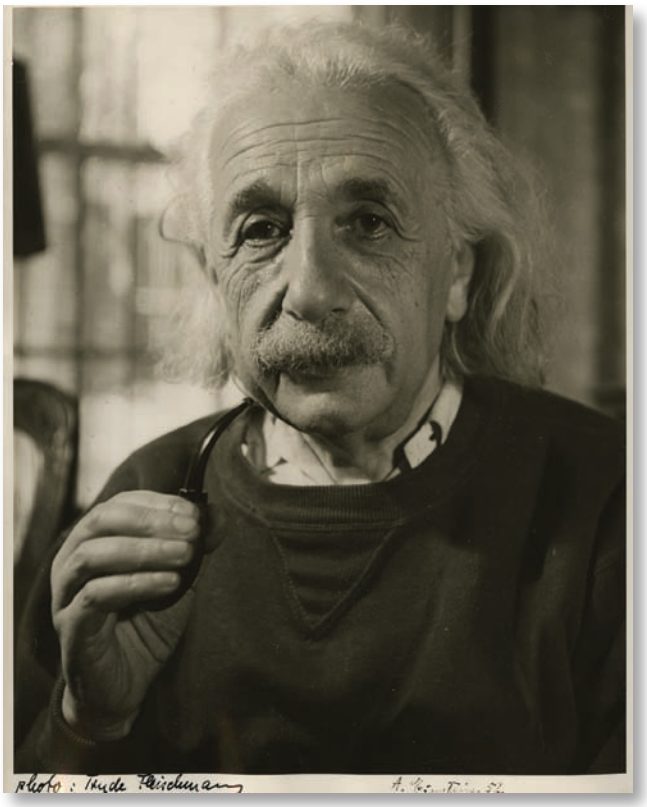
A. Einstein.

Albert Einstein.

230. Albert Einstein Typed Letter Signed. Typed Letter Signed, One page, Quarto, on "A. Einstein, 112 Mercer Street, Princeton, New Jersey, U.S.A." blind-stamped letterhead stationery, dated January 8, 1948, written, in English, to "Commandant A. Bly, 14 Rue d'Artois, Bruges, Belgium". Within, Einstein addresses Mr. Bly's concerns for the future and downplays his influence in the United States. Einstein writes (in part): *"I am trying hard with my scientists colleagues to convince the people of the necessity of world government and the understanding for this necessity is progressing…It is always strange for me to see that Europeans have great illusions concerning my influence here. In reality, in spite of being well known to everybody I know very few people personally and have no influence anywhere."* Signed in black ink, *"A. Einstein"*. Tiny chip in the upper margin and slight stain from paperclip; otherwise, in fine condition. **$3,000 – $5,000**

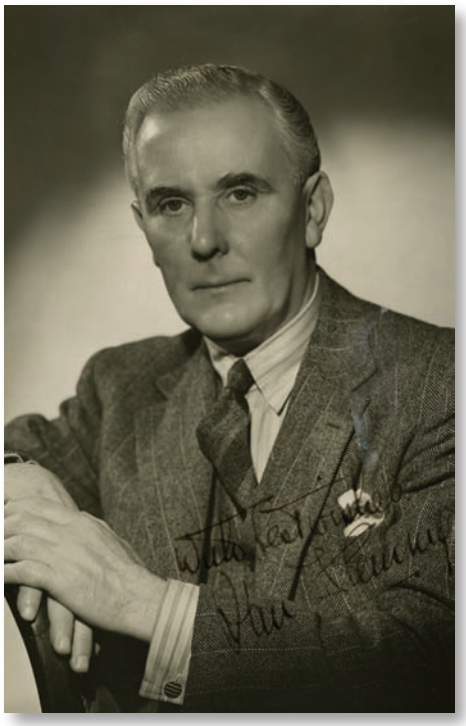


231. Albert Einstein Signed Photograph. Signed Photograph, approx. 4 ½ in. x 6 ¾ in., a black & white three-quarter image of the aging physicist wearing a three-piece suit while holding a tobacco pipe in his left hand and sporting his signature shock of wily silver hair. Inscribed on the image, (translated from German): *"Herr Zoellner, In remembrance of 2/28/32 Albert Einstein"*. **Joseph Zoellner** was the founding member of the Zoellner Quartet, famous for its offerings of chamber music. Einstein once played with the quartet, demonstrating his ability as a violinist playing first violin on Mozart and Beethoven quartets. In fine condition. **$2,000 – $3,000**

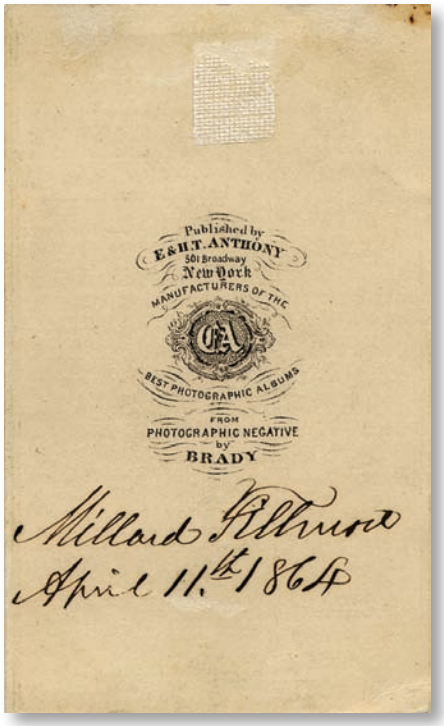


232. Albert Einstein Photograph Signed. Photograph Signed, approx. 7 7/8 in. x 9 7/8 in., a black & white head & shoulders image depicting the physicist gazing into the camera while wearing a dark sweat shirt and holding a smoking pipe. Einstein has signed in ink on the white margin beneath the image, *"A. Einstein. 52."* On the white margin to the left an unidentified hand has written: *"photo: Trude Fleischmann"*. On the verso are photographer's stamps bearing Fleischmann's name and address. Einstein's signature exhibits some ink-skipping on the glossy surface; otherwise, in fine condition. **$2,000 – $3,000**

233. Dwight D. Eisenhower Superb Photograph Signed. Superb Photograph Signed, approx. 7 7/8 in. x 9 7/8 in., a wonderful black & white head & shoulders portrait of Eisenhower wearing his military dress uniform. Inscribed in ink on the image, *"For Bing Crosby with warm regards from his friend Dwight D. Eisenhower"*. A fantastic association. In fine condition. **$400 – $600**



235. Ian Fleming vintage photograph signed. 4 1/2 in. x 7 in. black & white portrait of Fleming wearing a coat and tie. Signed with sentiment on the image in black ink, *"With best wishes, Ian Fleming"*. In fine condition. **$600 – $800**



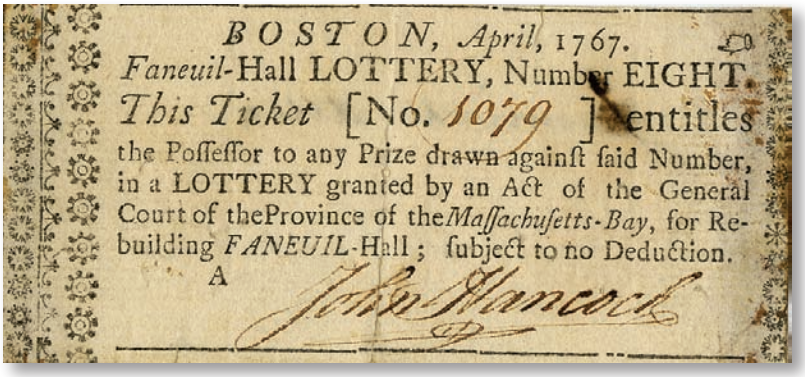
234. Millard Fillmore Rare Carte de Visite Signed Twice. Rare Carte de Visite Signed Twice, approx. 2 3/8 in. x 4 in., published by E. & H.T. Anthony, New York [from a photographic negative by **Mathew B. Brady** (1823-1896)]. Fillmore is shown in a formal seated portrait. Boldly signed beneath the image, *"Millard Fillmore"*, and also signed on the verso, *"Millard Fillmore April 11th, 1864"*. Upper left corner exhibits discoloration; otherwise, fine condition with bold signatures. **$4,000 – $6,000**

236. No Lot.

1-310-859-7701

237. George Gershwin Wonderful Photograph with Autograph Musical Quotation Signed. Wonderful Photograph with Autograph Musical Quotation Signed. Approx. 7 5/8 in. x 9 3/8 in., a light sepia-tone image of the smiling Gershwin wearing a suit and tie while playing the piano. Inscribed in ink on the image, *"Eddie With all the Best. George"*, below which Gershwin has penned a few bars above which he has written, *"A La Charleston"*. In fine condition. **$4,000 – $6,000**

239. John Wesley Hardin Rare Signed King of Clubs Playing Card with Two Bullet Holes. Rare Signed King of Clubs Playing Card with Two Bullet Holes. The card, approx. 2 ½ in. x 3 ½ in., features two bullet holes (probably .38 calibre). Signed in ink by Hardin at the top, *J. W. Hardin"*. After his 1894 release from prison for murdering Sheriff Charles Webb, Hardin moved to El Paso, Texas where pursued the practice of law. Hardin frequented the Acme Saloon and often exhibited his skill with a gun by setting up playing cards at the end of the bar and then plugging them full of holes. It was at the Acme Saloon where Hardin was gunned down and killed by John Selman on August 19, 1895. A fantastic memento of the Old West. In fine condition. **$4,000 – $6,000**


BOSTON, April, 1767.
Faneuil-Hall LOTTERY, Number EIGHT.
This Ticket [No. 1079] entitles
the Possessor to any Prize drawn against said Number,
in a LOTTERY granted by an Act of the General
Court of the Province of the Massachusetts-Bay, for Re-
building FANEUIL-Hall; subject to no Deduction.
A
John Hancock

238. John Hancock Partly-Printed Document Signed. Partly-Printed Document Signed, One page, approx. 3 ¾ in. x 1 ¾ in., being a 1767 Faneuil Hall Massachusetts lottery ticket. The document reads (in full): "Boston, April, 1767. Faneuil Hall Lottery, Number Eight. This ticket [No. 1079] entitles the Possessor to any Prize drawn against said Number, in a Lottery granted by an Act of the General Court of the Province of the Massachusetts Bay, for rebuilding Faneuil Hall; subject to no Deduction. [signed in ink] *"John Hancock"* with his characteristic paraph. Light foxing with tiny 3/16 in. tear at the top edge; otherwise, in fine condition. **$3,000 – $5,000**

240. Felix Frankfurter Superb Signed Photograph Inscribed to Harlan F. Stone. Superb Signed Photograph Inscribed to Harlan F. Stone, approx. 10 in. x 13 in., a profile bust portrait of the Supreme Court Justice wearing his judicial robes (portrait by Hessler). In the white margin below the image, Frankfurter has inscribed, *"To my esteemed brother Harlan F. Stone with happy memories and with high hopes of many years of common labors and keen enjoyment of wishes and* [?] *and other evidences of hearts of man. Felix Frankfurter 3 March 1939"*. In fine condition. **$400 – $600**

243. Grace, Princess of Monaco Signed photograph. Signed photograph, approx. 6 ¾ in. x 9 1/8 in., a gorgeous formal bust-length portrait of Princess Grace wearing a formal off-the-shoulder gown with beautiful earrings.. Inscribed in ink on the image, *"To Sydney – with affection – Grace"*. In fine condition. **$300 – $500**

241. Lou Gehrig Photograph Signed. Photograph Signed, approx. 8 in. x 10 in., an oblong black & white image depicting Gehrig with Yankee teammate Babe Ruth both dressed in suits standing in front of a curtain with an unidentified gentleman handing Ruth a baseball to sign. Signed in blue in ink on the image, *"Lou Gehrig"*. Photograph exhibits some toning on the edges with some overall wrinkling; otherwise, fine. **$3,000 – $5,000**

244. No Lot.

245. Ulysses S. Grant Superb Cabinet Photograph Signed. Superb Cabinet Photograph Signed, approx. 4 ¼ in. x 5 7/8 in., a formal sepia-tone head & shoulders portrait of the President wearing a dark suit and bow tie. Inscribed in ink on the image, *"U.S. Grant For Will Botz, Brooklyn, N.Y.} Decr 3rd 1881."* In very fine condition. Housed in a custom archival frame. **$1,000 – $2,000**

242. Princess Grace and Rainier III of Monaco Signed Photograph. Signed Photograph, approx. 7 in. x 9 ½ in. (image measures 5 in. x 7 in.), a very attractive black & white portrait of the royal couple dressed in formal regalia. Beneath the image, Grace has inscribed in black ink, *To Bill Wood Best wishes Grace de Monaco"*; beside which Rainier has penned his signature. Slight toning around the inscription area; otherwise, in fine condition. **$300 – $500**

1-310-859-7701

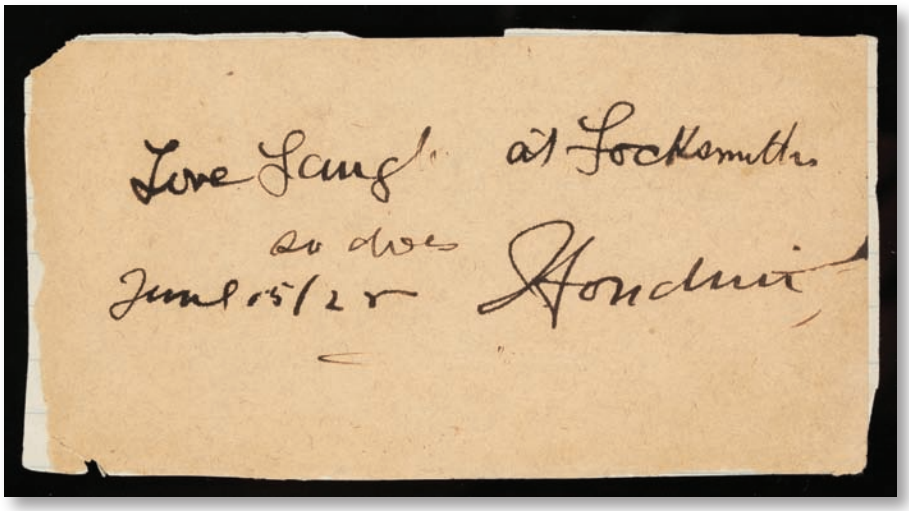
246. Tonya Harding, Nancy Kerrigan and Kristi Yamaguchi signed oversize color photograph by all three figure skating medalists. Tonya Harding, Nancy Kerrigan and Kristi Yamaguchi signed oversize color photograph by all three figure skating medalists. Approx. 11 in. x 14 in., oblong, signed by each in gold ink above their respective image, *"Tonya Harding"* [with happy face drawn below], *"Kristi Yamaguchi"* [with flower sketched below] and *"Nancy Kerrigan"*. Below the image the photographer has signed, *"Tom Treick '91"* Kerrigan's signature exhibits smudging; otherwise, in fine condition. **$200 – $300**

247. Benjamin Harrison Rare Civil War Cabinet Photograph Signed. Rare Civil War Cabinet Photograph Signed, approx. 4 in. x 6 3/8 in., a black & white full-length image of Harrison in military uniform. Below the image on the photographer's matte, Harrison has signed in ink, *"Benj. Harrison"*. At the outbreak of the Civil War, Harrison wishes to join the Union Army, but initially resisted due to his concern for financially supporting his family. In 1862, due to a shortage of men, Harrison joined and commissioned as a Second Lieutenant. When He finally mustered out of the army on June 8, 1865 he had risen to the rank of Brigadier General. Exhibits minor chipping on the lower right margin of the photograph; otherwise, in fine condition. **$1,000 – $2,000**

248. Ernest Hemingway Exceptional Photograph Signed. Exceptional Photograph Signed, oblong 8 in. x 10 in., a candid portrait of a fully bearded Hemingway, casually dressed in a striped t-shirt, Bermuda shorts and tennis shoes standing with a young lad on a neighborhood lawn. Each is holding a shotgun in his right hand. Boldly inscribed on the image, *"To Jeremy Robinson Wishing him all the best from his friend Ernest Hemingway"*. Tipped to a mounting board. Exhibits slight toning; otherwise, in fine condition. **$2,000 – $3,000**

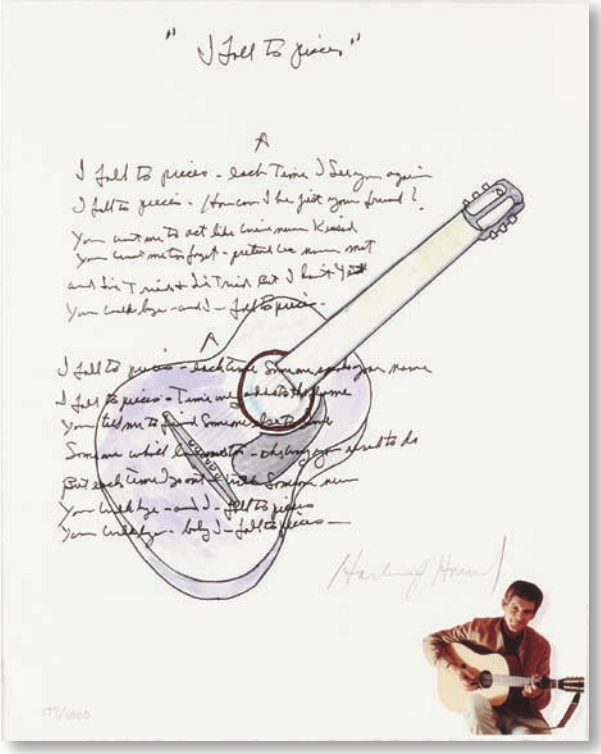
249. Hirohito Rare Photograph Signed. Rare Photograph Signed, approx. 5 in. x 7 ¾ in., a youthful formal sepia-ton portrait of Hirohito dressed in ceremonial military dress. Signed at the lower right in Japanese calligraphy with black sumi ink. A wonderful portrait of the young Emperor. In fine condition. **$2,000 – $3,000**

250. Herbert Hoover Photograph Signed. Photograph Signed, approx. 9 ½ in. x 13 ¼ in, a formal head & shoulders portrait of President Hoover (by Bachrach) wearing suit and tie. Signed, with sentiment, in black ink below the image, *"The Kind Regards of Herbert Hoover"*. In very fine condition. **$200 – $300**



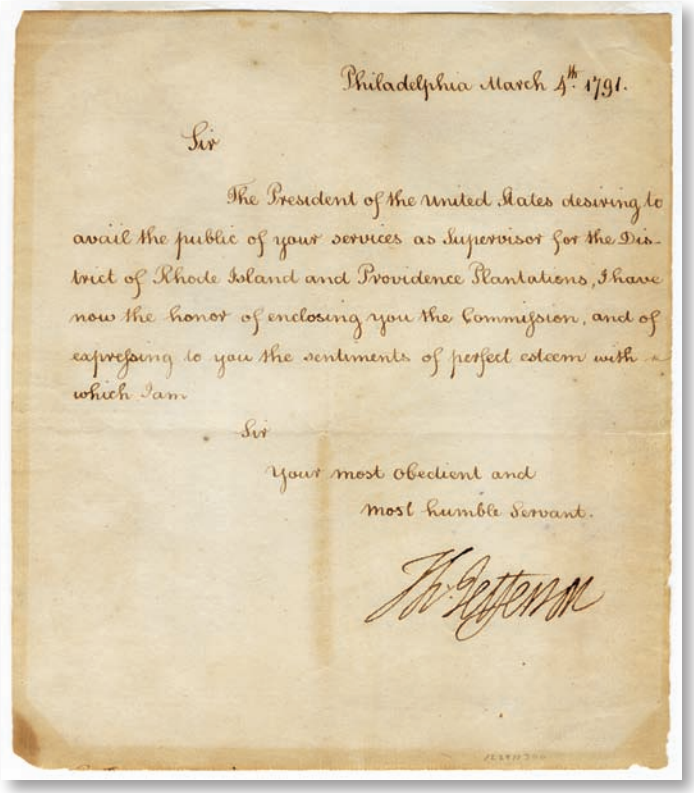
252. Harry Houdini Autograph Quotation Signed. Autograph Quotation Signed, penned on a leaf approx. 6 in. x 3 in. on which Houdini has penned in black ink, *"Love Laughs at Locksmiths so does Houdini June 15 / 22"*. Tipped to a separate leaf of blue-lined stationery making edges somewhat irregular; otherwise, in fine condition. Framed. **$800 – $1,200**

251. Harry Houdini Excellent Photograph Signed. Excellent Photograph Signed, approx. 8 in. x 10 in., a sepia-tone head & shoulders image of Houdini wearing a jacket and tie. Inscribed in fountain pen on the image, *"To Frank Smith, Best wishes, Houdini 2/16/26."* Double matted and framed to an overall size of 12 x 14. In fine condition. **$2,000 – $3,000**



253. Harlan Howard Signed Limited Edition Lithograph of the Lyrics to "I Fall to Pieces". Signed Limited Edition Lithograph of the Lyrics to "I Fall to Pieces", One page, approx. 11 in. x 14 in., printed on high quality, heavy stock presentation paper. Beneath the printed lyrics, Howard has signed in pencil, *"Harlan Howard"*; at the lower left corner the piece is numbered "177/1000". In fine condition. **$200 – $300**

1-310-859-7701



Philadelphia March 4th 1791.

Sir

The President of the United States desiring to avail the public of your services as Supervisor for the District of Rhode Island and Providence Plantations, I have now the honor of enclosing you the Commission, and of expressing to you the sentiments of perfect esteem with which I am

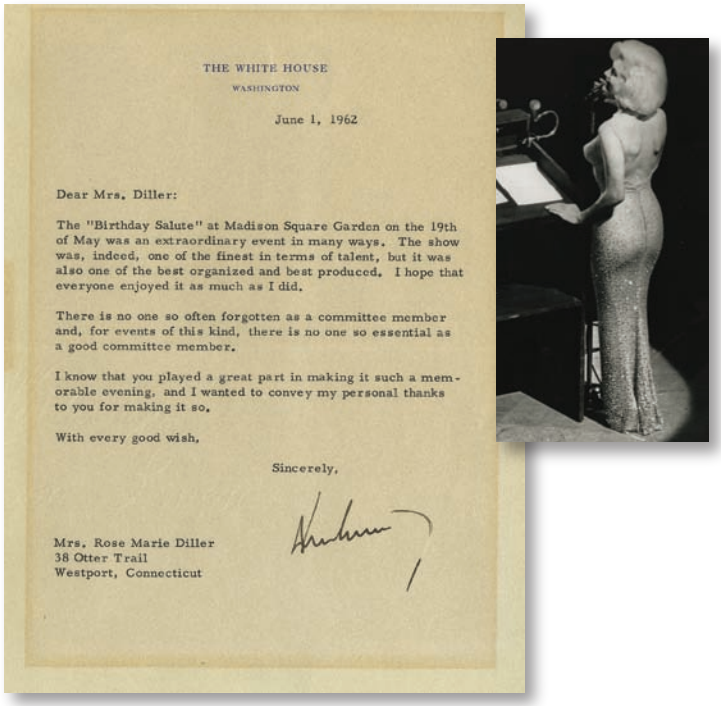
Sir

Your most obedient and most humble Servant.

Th: Jefferson

254. Thomas Jefferson Letter Signed as Secretary of State. Letter Signed as Secretary of State, One page, Quarto, from Philadelphia, dated March 4, 1791. In full: *"Sir, The President of the United States desiring to avail the public of your services as Supervisor for the District of Rhode Island and the Providence Plantations, I have now the honor of enclosing you the Commission, and of expressing to you the sentiments of perfect esteem with which I am Sir your most obedient and most humble Servant.* [Signed:] *Th: Jefferson"*. Exhibits minor toning; otherwise, in fine condition. **$6,000 – $8,000**

256. Helen Keller Superb Photograph Signed. Superb Photograph Signed, approx. 5 ½ in. x 7 7/8 in., a light sepia-tone image depicting the youthful Keller in profile. Inscribed on the image in bold pencil, *"To Mr. Alexander in remembrance Helen Keller May 1902"*. The bottom of the "y" in *"May"* flows on the grey photographer's matte beneath the image. Small chip in the upper right corner of the matte; otherwise, in fine condition. **$400 – $600**



THE WHITE HOUSE
WASHINGTON

June 1, 1962

Dear Mrs. Diller:

The "Birthday Salute" at Madison Square Garden on the 19th of May was an extraordinary event in many ways. The show was, indeed, one of the finest in terms of talent, but it was also one of the best organized and best produced. I hope that everyone enjoyed it as much as I did.

There is no one so often forgotten as a committee member and, for events of this kind, there is no one so essential as a good committee member.

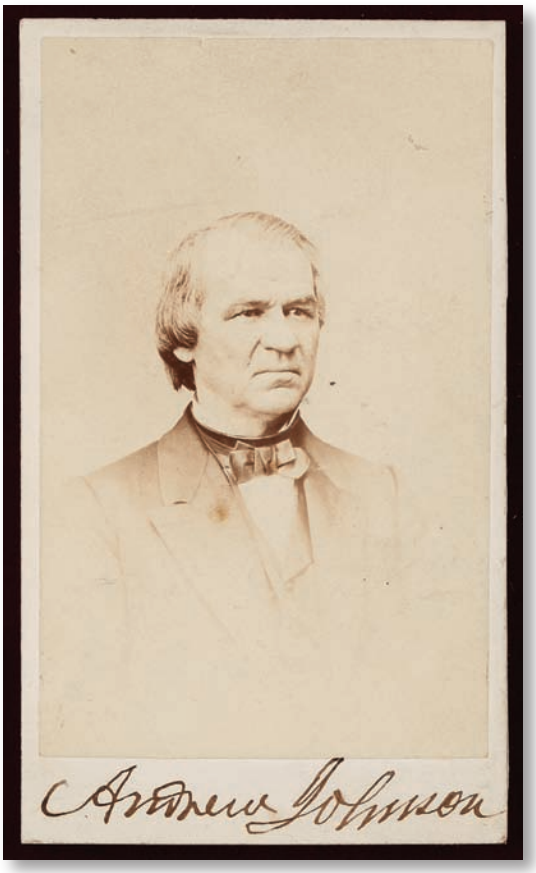
I know that you played a great part in making it such a memorable evening, and I wanted to convey my personal thanks to you for making it so.

With every good wish,

Sincerely,

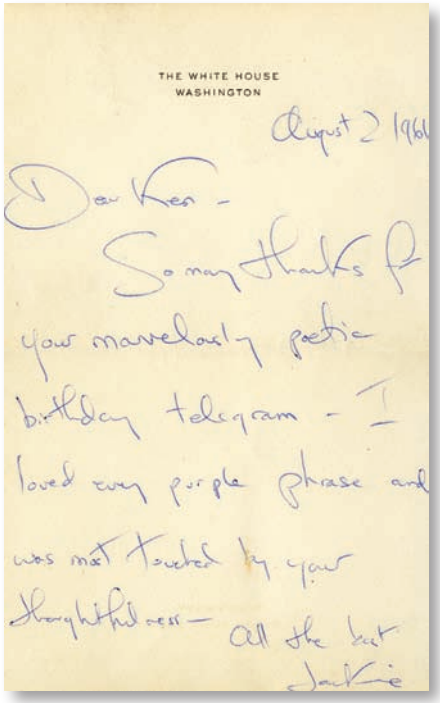
Mrs. Rose Marie Diller
38 Otter Trail
Westport, Connecticut

257. John F. Kennedy Typed Letter Signed as President regarding his Famous Marilyn Monroe "Birthday Salute". Typed Letter Signed as President regarding his Famous Marilyn Monroe "Birthday Salute", One page, Quarto, from The White House, Washington, dated June 1, 1962, written to Mrs. Rose Marie Diller, discussing the famous Marilyn Monroe "Birthday Salute" at Madison Square held on May 19, 1962. Kennedy writes (in part): *"The 'Birthday Salute' at Madison Square Garden on the 19th of May was an extraordinary event in many ways. The show was, indeed, one of the finest in terms of talent, but is was also one of the best organized and best produced. I hope that everyone enjoyed it as much as I did…John Kennedy"*. Exhibits toning around the edges from prior display; otherwise, in fine condition. **$1,200 – $1,500**



255. Andrew Johnson Carte de Visite Signed. Carte de Visite Signed, a formal head & shoulders portrait of the President wearing a dark suit and bow tie. Signed by Johnson beneath the image in brown ink, *"Andrew Johnson"*. An exceptional and beautiful example of a scarce Presidential-signed photograph. In fine condition. Housed in a custom archival frame. **$2,000 – $3,000**

258. John F. Kennedy Printed Portrait Signed. Printed Portrait Signed. The portrait of the young Senator is on a page from a congressional brochure, measuring approx. 7 7/8 in. x 10 7/8 in., featuring the images of Senators John F. Kennedy, Lyndon B. Johnson and another unidentified gentleman. Kennedy's image appears in the middle where he has signed in blue ink below his image, *"John Kennedy"*. In fine condition. **$600 – $800**



THE WHITE HOUSE
WASHINGTON

August 2 1961

Dear Ken –

So many thanks for your marvelously poetic birthday telegram – I loved every purple phrase and was most touched by your thoughtfulness – All the best

Jackie

260. Jacqueline Kennedy Autograph Letter Signed as First Lady. Autograph Letter Signed as First Lady, One page, Octavo, on White House, Washington letterhead stationery, August 2, 1961, written to New York Senator Kenneth Keating, sending thanks for birthday wishes. Kennedy pens (in full): *"Dear Ken – So many thanks for your marvelously poetic birthday telegram. I loved every purple phrase and was most touched by your thoughtfulness – All the best, Jackie"*. Includes original White House transmittal envelope. In fine condition. **$300 – $500**

Mon, Sept. 8th 1958
A'board S. S. AMERICA
Gross tonnage, 33,532
This great American-Flag luxury liner of the United States Lines operates in regular trans-Atlantic service to and from Cobh, Ireland, Havre, France; Southampton, England and Bremerhaven, Germany. It is the running-mate of the record liner United States, the fastest passenger ship in the world.

POST OFFICE
5¢ U.S. POSTAGE
ADDRESS
AIR MAIL

Dear Val,
Just to prove that a Pennsylvania stand-patter can be broad-minded, I have got Sen. Kennedy to endorse this.
Much love – Dwight –
We are sorry you are not aboard – John F. Kennedy.

Mrs. Valentine Miller,
c/o Mrs. Russell Williams,
The Highlands,
Carmel-by-the-Sea,
CALIFORNIA,
U.S.A.

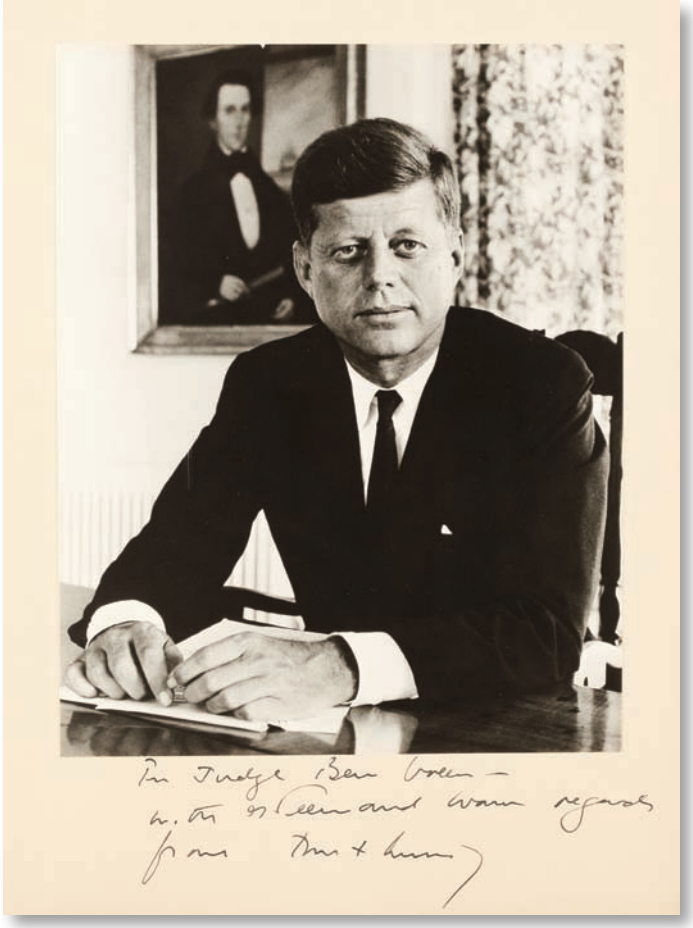
259. John F. Kennedy Autograph Note Signed. Autograph Note Signed, on verso of a picture postcard of the S.S. *America*, dated September 8, 1958. A man named Dwight pens a message to Mrs. Valentine Miller, noting, *"Just to prove that a Pennsylvania stand potter can be broad-minded, I have got Sen. Kennedy to endorse this…"*; below which, Kennedy has penned in ink, *"We are sorry you are not aboard – John F. Kennedy"*. **$600 – $800**

SEPT-13-1964 JAVA STREET - GREENPOINT

261. Robert F. Kennedy Candid Photograph Signed. Candid Photograph Signed, approx. 4 7/8 in x 6 7/8 in., an oblong candid image of Robert Kennedy behind a campaign poster stating "Bob Kennedy for U.S. Senate". Signed in black ink on the image, *"Robert Kennedy"*. On the white margin below, an unidentified hand (presumably the photographer) has penned in ink, *"Sept-13-1964 Java Street – Greenpoint"*. Accompanying the signed image is another candid photograph of Kennedy taken on the same day (measuring approx. 4 3/8 in. x 6 ½ in). Both images in fine condition. **$300 – $500**

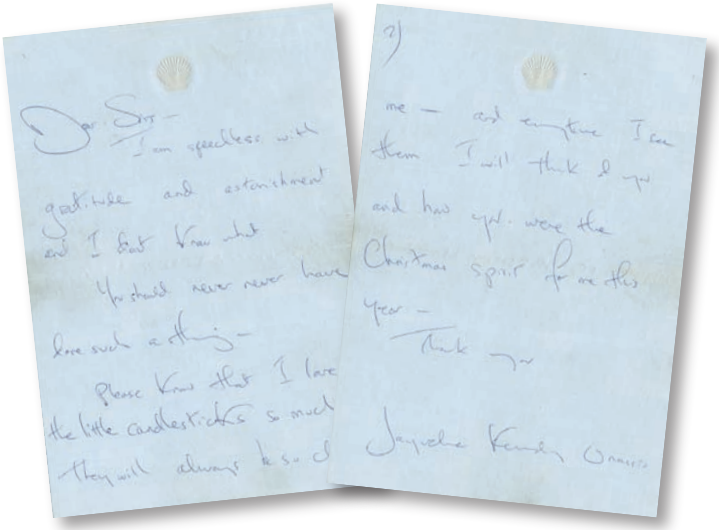
1-310-859-7701

262. John F. Kennedy Photograph Signed. Photograph Signed, approx. 9 3/8 in. x 7 1/8 in., oblong, a black & white matte finish photograph of the young Kennedy shown seated with actor Phil Regan and another gentleman at a dinner table. Inscribed in black ink on the image, *"To Phil Regan with warmest regards a decade later John Kennedy"*. In fine condition. **$1,200 –$1,500**



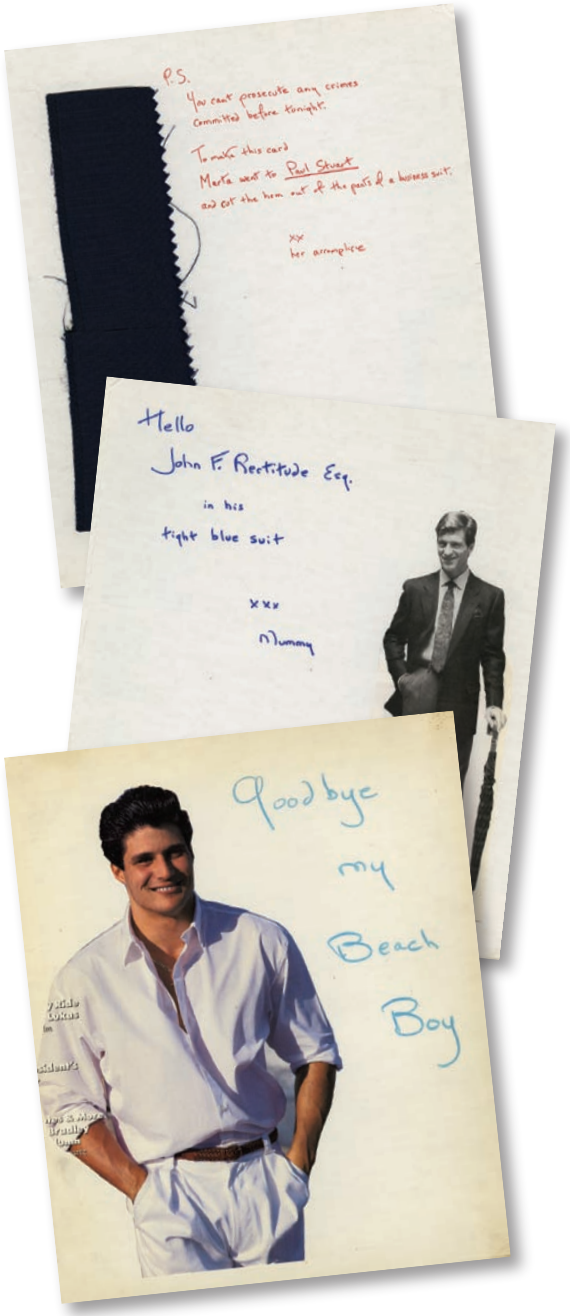
264. John F. Kennedy Exceptional Large Format Photograph Signed. Exceptional Large Format Photograph Signed, approx. 9 ¾ in. x 12 7/8 in., a handsome image of Kennedy shown wearing a dark suit with his hands resting on papers at his desk. Inscribed in ink on the photographer's matte beneath the image, *"To Judge Ben Green – with esteem and warm regards from John F. Kennedy"*. In excellent condition. **$1,500 – $1,800**

263. John F. Kennedy Large Format Photograph Signed. Large Format Photograph Signed, approx. 11 in. x 13 ½ in. a black & white image of Kennedy shaking hands with Joseph Venneri at an event, each wearing name tags. Signed in ink at the lower white margin beneath the image, *"To Joe Venneri, with warm regards John Kennedy"*. Joe Venneri was the guitarist for musical group The Tokens. Slight ink skipping; otherwise, in fine condition. Housed in a custom archival frame. **$1,200 – $1,500**



Dear Sirs –
I am speechless with gratitude and astonishment and I don't know what you should never never have done such a thing –
Please know that I love the little candlesticks so much they will always be so close to me – and every time I see them I will think of you and how you were the Christmas spirit for me this year –
Thank you
Jacqueline Kennedy Onassis

265. Jacqueline Kennedy-Onassis Autograph Letter Signed. Autograph Letter Signed, Two pages, Octavo, [no date], written to *"Gemini Antiques. 269 Madison Avenue, New York City, N.Y"*. Jackie pens (in full): *"Dear Sirs, I am speechless with gratitude and astonishment and I don't know what. You should never never have done such a thing. Please know that I love the little candlesticks so much. They will always be close to me – and every time I see them, I will think of you and how you were the Christmas spirit for me this year. Thank you Jacqueline Kennedy Onassis"*. Accompanied with the original transmittal envelope addressed in Jackie's hand. **$300 – $500**



266. Jacqueline Kennedy-Onassis Hand-made Birthday Card with Handwritten Greeting to John F. Kennedy, Jr. Hand-made Birthday Card with Handwritten Greeting to John F. Kennedy, Jr. Three pages, approx. 9 ¾ in. x 11 ½ in., on heavy stock cardboard. The cover features a cut out magazine photograph of baseball player Jose Canseco, beside which Jackie has boldly inscribed in blue ink, *"Goodbye my Beach Boy"*. When opened, the card reveals a swatch of blue material with more of Jackie's handwriting (in red ink), *"P.S. You can't prosecute any crimes committed before tonight. To make this card Marta went to Paul Stuart and cut the hem out of the pants of a business suit. XX her accomplice"*. The following page reveals a magazine cut out of a gentleman wearing a suit, beside which Jackie has penned in blue ink, *"Hello John F. Rectitude Esq. in his tight blue suit XXX Mummy"*. This card was left in a New York restaurant after Jacqueline Kennedy-Onassis, John F. Kennedy, Jr. and party left. A wonderful and insightful memento from the famous mother and son. Included is a handsome signed color photograph of John F. Kennedy, Jr. Both pieces in fine condition. **$2,000 – $3,000**

267. Jerome Kern Wonderful Photograph Signed. Wonderful Photograph Signed, approx. 7 ¼ in. x 9 ¼ in., a sepia-tone head & shoulders portrait of the composer weaing a double-breasted suit & tie. Inscribed on the image in black ink, *"For Rachel Granard with every good wish from hers faithfully Jerome Kern. January 1945."* An exceptional signed portrait signed in Kern's final year of life. In fine condition. **$400 – $600**

268. Martin Luther King, Jr. Incredible Photograph Signed. Incredible Photograph Signed, approx. 8 in. x 10 in., oblong, a matte finish black & white image of King and Lawrence Spivak, seated side-by-side on the set of "Meet the Press". Signed and inscribed by King in blue ballpoint on the image, *"To Lawrence Spivak, with great respect and admiration, Martin Luther King, Jr."* Spivak was the producer and creator of "Meet the Press". On April 17, 1960—three years after agreeing to participate in the news program—King finally appeared as a guest on the NBC program. At the time he was only the second African American to appear on the show. During the broadcast, King addressed the legal and moral justifications for student "sit-ins" in Southern states and the government's responsibility to protect all citizens. Exhibits one minor crease; otherwise, in fine condition. **$2,000 – $3,000**

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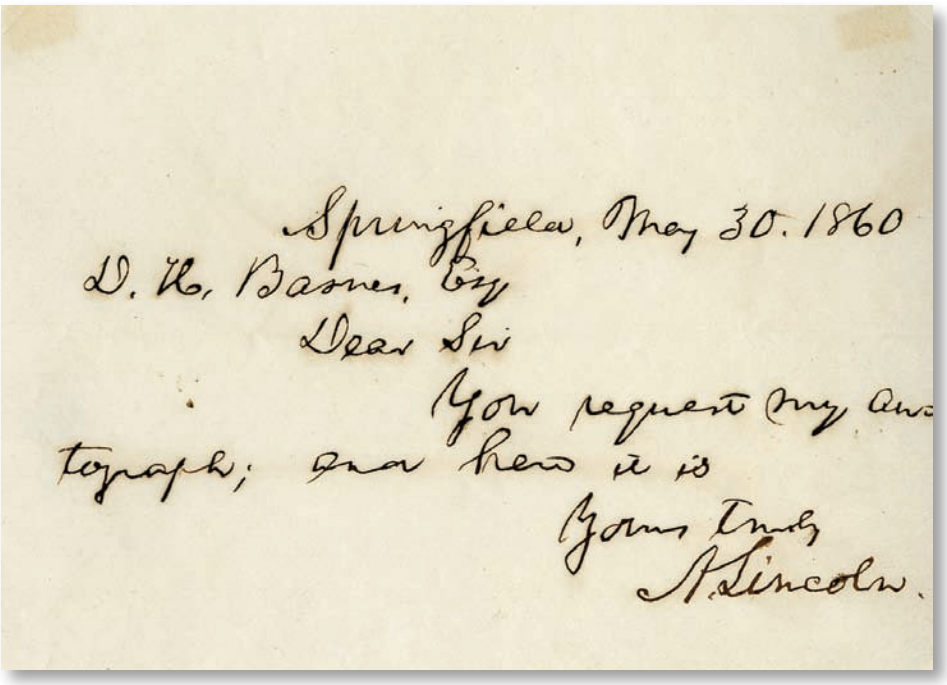
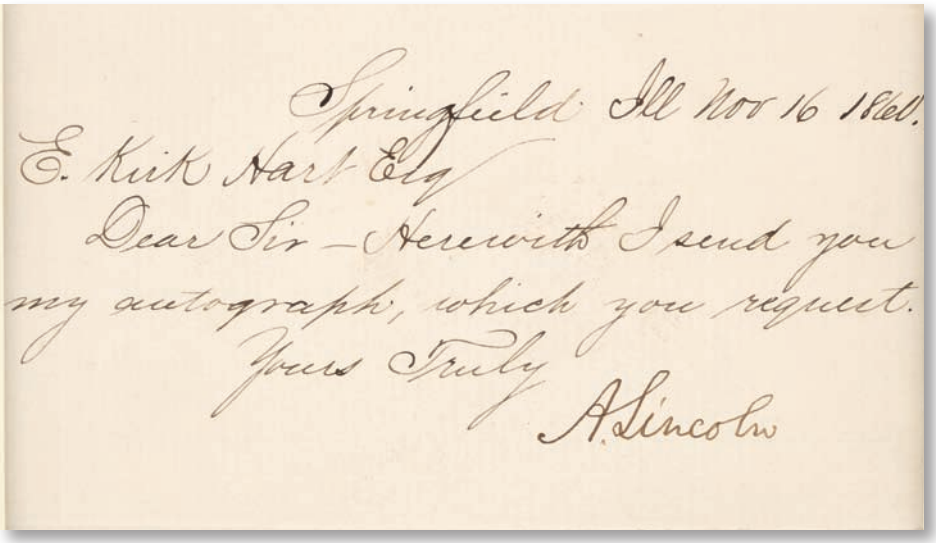

Springfield, May 30. 1860
D. K. Barnes, Esq
Dear Sir
You request my autograph; and here it is
Yours Truly
A. Lincoln.

269. Abraham Lincoln Autograph Letter Signed. Autograph Letter Signed, One page, 5 ¼ in. x 3 ¾ in., dated May 30, 1860. Written to, *"D.K. Barnes, Esq.m Dover, New Hampshire"*. Lincoln pens (in full: *"Springfield, May 30, 1860 Dear Sir, You request my autograph; and here it is. Yours truly, A. Lincoln."* With original transmittal envelope completed in Lincoln's hand, bearing a distinct fingerprint (quite possibly Lincoln's!). Abraham Lincoln pens a letter a week after formally accepting the Republican nomination for President. Accompanied by a Carte de Visite portrait of Lincoln. **$6,000 – $8,000**

Abraham Lincoln,
President of the United States of America.
TO ALL WHO SHALL SEE THESE PRESENTS.
Greeting:
PRESIDENT
THE NAVY.
Washington.
By the President

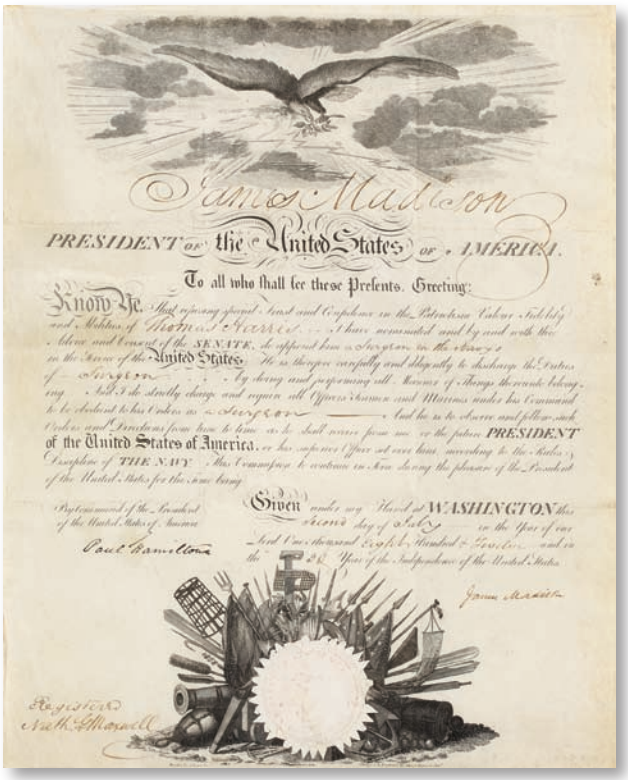
270. Abraham Lincoln Naval Appointment Document Signed as President. Naval Appointment Document Signed as President, One page, Folio (approx. 14 ½ in. x 17 in.), on vellum, Washington, dated February 21, 1863. The document appoints Thomas C. Harris a *"Lieutenant Commander in the Navy"*. Signed in ink by the President at the lower right, *"Abraham Lincoln"* and countersigned by Secretary of the Navy, *"Gideon Welles"*. Thomas C. Harris participated in the Union expeditions against Fort Fisher, North Carolina – the last major port open in the eastern Confederacy. The document is accompanied by a **David Dixon Porter Civil War-date Letter Signed**, Two pages, legal folio, *"Flag ship 'Malvern', Beaufort, N.C. Jan. 16,1865"*, written to *"Lieut. Comdr. T.C. Harris: Comdg. U.S.S. 'Yantic' off Beaufort, N.C."* Admiral Porter discusses an incident during the attacks on Fort Fisher when the "Yantic" was mentioned as being the only vessel that left the line to report damages to the ship and states this action was justified and congruent with his General Order of battle. Signed, *"David D. Porter"* Rear Admiral. Both items in fine condition. **$4,000 – $6,000**


Springfield Ill Nov 16 1860.
E. Kirk Hart Esq
Dear Sir – Herewith I send you my autograph, which you request.
Yours Truly
A. Lincoln

271. Abraham Lincoln Letter Signed as President-Elect. Letter Signed as President-Elect, One page, Octavo (approx. 5 in. x 7 7/8 in.), *"Springfield, Ill. Nov. 16, 1860"*. Written to: *"E. Kirk Hart, Esq."* Lincoln writes (in full): *"Dear Sir – Herewith I send you my autograph, which you request. Yours Truly,* [signed] *A. Lincoln"*. It is interesting to note that Lincoln, having won the Presidency just ten days earlier, was still sensitive to answering requests for his autograph, despite the looming problems facing the country. In fine condition. **$4,000 – $6,000**

272. Charles Lindbergh Signed Photograph . Signed Photograph, approx. 10 3/8 in. x 12 3/8 in. (image is 7 in. x 9 in.), a light sepia-tone head & shoulders portrait of the aviator wearing coat and tie. Inscribed in dark ink on the photographer's matte below the image, *"To Dr. Roy Chapman Andrews from Charles A. Lindbergh 1939"*. Roy Chapman Andrews (1884-1960) was an American explorer, adventurer and dinosaur hunter many believe is the inspiration for the fictional "Indiana Jones". Also includes a signature card signed by Roy Chapman Andrews measuring 2 ½ in. x 3 7/8 in. A great association between these two pioneers. In fine condition. **$1,200 – $1,500**

273. Henry Wadsworth Longfellow Cabinet Photograph Signed. Cabinet Photograph Signed, approx. 4 1.8 in. x 6 3/8 in., a black & white formal waist-up portrait (by Warren's Portraits, Boston) of the poet wearing a dark suit with overcoat. Below the image, Longfellow has signed in ink, *"Henry W. Longfellow"*. In very fine condition. **$400 – $600**



274. James Madison Naval Appointment Document Signed as President. Naval Appointment Document Signed as President, One page, Folio (approx. 14 in. x 17 ¼ in.), on vellum, Washington, dated July 2, 1812. The document appoints Thomas Harris as a Surgeon in the Navy. *"…I have nominated and by and with the Advice and Consent of the SENATE, do appoint him a Surgeon in the Navy in the Service of the United States"*. Signed in ink by the President at the lower right, *"James Madison"* and countersigned by Secretary of the Navy, *"Paul Hamilton"*. Vellum exhibits some wrinkling and slight toning along right margin; otherwise, in fine condition. Surgeon appointments are quite scarce. **$800 – $1,200**

275. Leonid Kinsky Rare Oversize Signed Photograph. Rare Oversize Signed Photograph, a double-weight 11 in. x 14 in. black & white head shot of Kinsky – the bartender "Sasha" from *Casablanca* – wearing a suit and tie. Inscribed on the image, *"To Ding – Until we meet again and let us hope it will happen soon, very soon my very best wishes, Leonid Kinsky 1941."* **$300 – $500**

276. No Lot.

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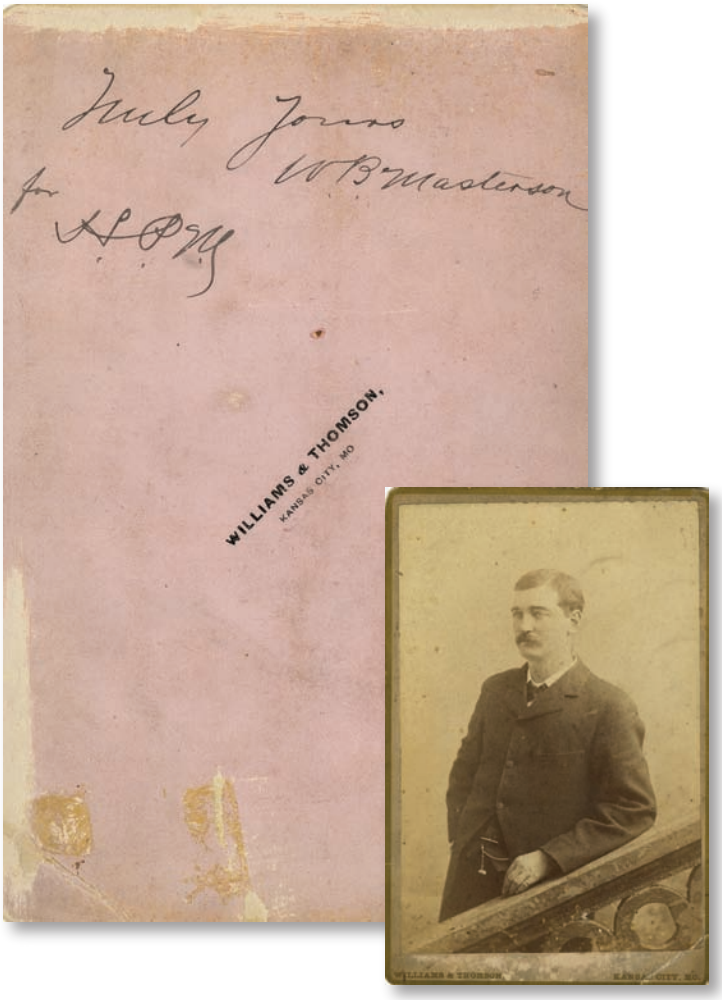
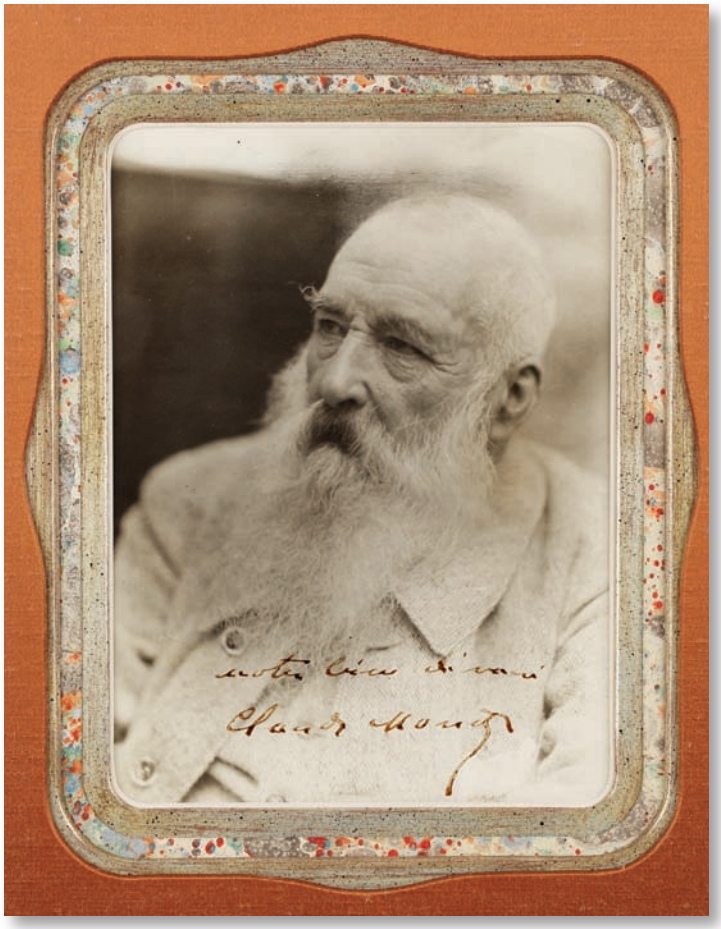


277. William Barclay "Bat" Masterson Rare Cabinet Photograph Signed. Rare Cabinet Photograph Signed, approx. 4 ¼ in. x 6 3/8 in., the sepia-tone image (by "Williams & Thomson, Kansas City, MO.") being a waist-up portrait of the well dressed lawman wearing a dark suit & tie with his arm resting on a banister. On the verso, Masterson has boldly signed in ink, with sentiment, *"Truly yours W.B. Masterson for H.P.M."* Photo exhibits some soiling, typical for photographs from this era, with a crease at the bottom right corner; otherwise in very good condition. **$4,000 – $6,000**

278. William McKinley Cabinet Photograph Signed as President. Cabinet Photograph Signed as President, approx. 5 1/8 in. x 7 in., a formal black & white head & shoulders portrait (by Courtney, Canton, Ohio) of the President wearing suit and bow tie. On and below the image, McKinley has inscribed in black ink, *"For Mr. W.H. Grant, Cordially yours William McKinley Oct. 4 1900"*. Photograph exhibits minor spotting; otherwise, fine. **$300 – $500**

279. Glenn Miller Photograph Signed. Photograph Signed, approx. 9 ½ in. x 7 ¾ in., black & white, being a wide angle image of Glenn Miller on stage playing his trombone with his orchestra behind him. Signed in blue ink, *"Glenn Miller"*. Photograph exhibits surface creases; otherwise, in fine condition. **$300 – $500**

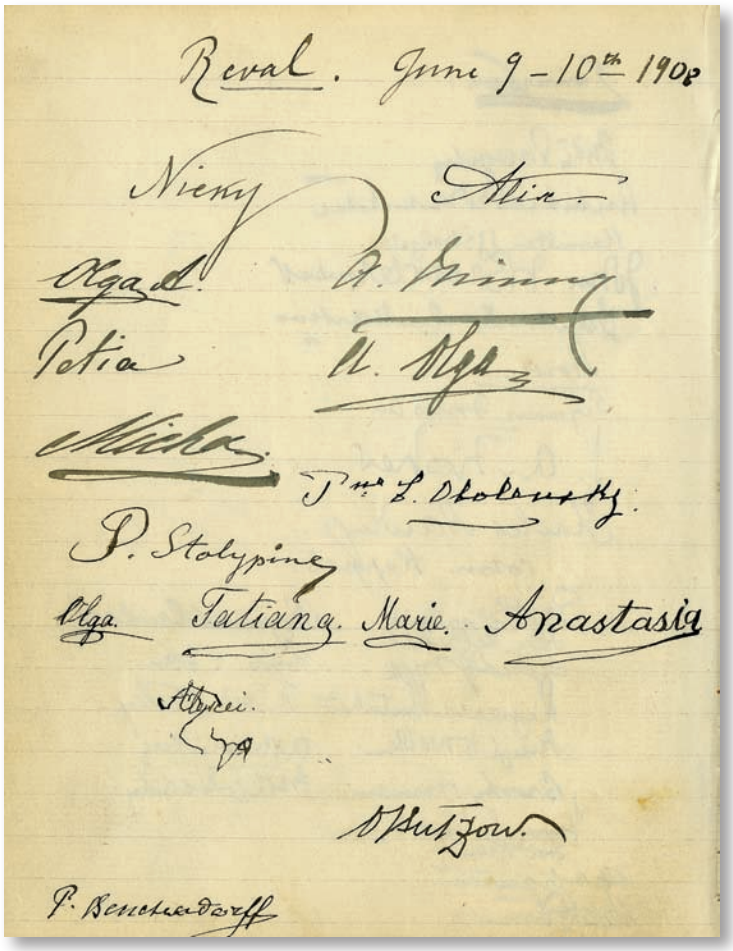


280. Claude Monet Wonderful Photograph Signed. Wonderful Photograph Signed, approx. 6 ¾ in. x 9 in., a black & white head & shoulders portrait of the father of French impressionist painting wearing a wool coat and looking to his right. On the image, Monet has signed his name, *"Claude Monet"*, with sentiment. Minor creasing; otherwise in fine condition. Housed in a custom archival frame. **$1,500 – $2,000**

281. Samuel F.B. Morse Photograph Signed. Photograph Signed, approx. 4 in. x 6 in. depicting Morse in a formal cameo portrait with his chest decorated with numerous medals. Boldly signed, *"Saml F.B. Morse."* with his distinctive paraph beneath. In fine condition. **$1,000 – $2,000**

282. Waslaw Nijinsky Superb Cabinet Photograph Signed. Superb Cabinet Photograph Signed, approx. 6 in. x 8 in., a formal seated portrait of the Russian ballet virtuoso wearing a dark suit & tie. Nijinsky has signed in ink beneath the image on the photographer's matte, *W. Nijinsky 4.11.13."* In fine condition. Housed in a custom archival frame. **$2,000 – $3,000**

283. Nicholas II Early Cabinet Photograph Signed. Early Cabinet Photograph Signed, approx. 4 in. x 6 3/8 in., a formal three-quarter length image of the future Tsar (by Imperial Photographer Levetsky & Son) with his arms crossed wearing his military dress uniform. Signed in Cyrillic beneath the image, *"Nicolay 1889"*. A rare image signed five years before his coronation. Exhibits some spotting; overall, an attractive photograph in good condition. **$2,000 – $3,000**



284. Nicholas II, Tsar and His Family Incredible Collection of Signatures. Incredible Collection of Signatures, One page, all penned on a leaf of blue-lined stationery measuring 5 ¼ in. x 6 7/8 in. On holiday at Reval [modern day Tallinn, the capital of Estonia] in June 9, 1908, the Tsar and his family were approached by their cousin Victoria to sign her autograph book. All were willing, including the children, and most sign with their family nicknames. Signing one page in English are Tsar Nicholas II, who signs "Nicky", his wife the Tsarina Aleksandra, who signs as "Alix", their children Grand Duchess Olga, Grand Duchess Tatiana, Grand Duchess Maria and the youngest daughter, a child who has become a legend, Grand Duchess Anastasia. The Tsarevich Alexei was too young to sign his name, yet he scrawls a capital "A", by which Olga has written his name. All seven of them were killed by the Bolsheviks in 1918. On the same amazing page appear signatures of the Tsar's mother, Empress Maria Feodorovna, using her nickname "Aunt Minny", his brother Grand Duke Michael, as "Micha" (who succeeded Nicholas II as Tsar and was murdered shortly thereafter), his sister Olga Alexandrova, as "Olga A.", and her first husband Peter of Oldenburg, as "Petia", and his aunt, Queen Olga of Greece. A fascinating addition to these signatures is that of P.A. Stolypin, the Tsar's reform-minded Prime Minister who was assassinated by an agent of the Secret Police in 1911, ending the Tsar's last chance to avoid revolution by change from within. Also signing were Prince Benckendorff, Russian Ambassador to Britain who helped create the Grand Alliance between those two nations and France. In all, nine of these people died violent deaths. An amazing assemblage of signatures. **$8,000 – $10,000**

285. No Lot.

1-310-859-7701

286. Annie Oakley Excellent Photograph Signed. Excellent Photograph Signed, approx. 6 in. x 4 ¼ in., oblong, an impressive sepia-tone publicity photograph displaying Oakley's prowess with a rifle. The image shows "Little Sure Shot" wearing western attire aiming a rifle at her target several paces away—an apple placed on top of her dog "Dave's" head as he sits on a bar stool! Beneath the image on the white margin, Oakley has penned, *"Compliments of Annie Oakley."* In fine condition. Housed in a custom archival frame. **$3,000 – $5,000**

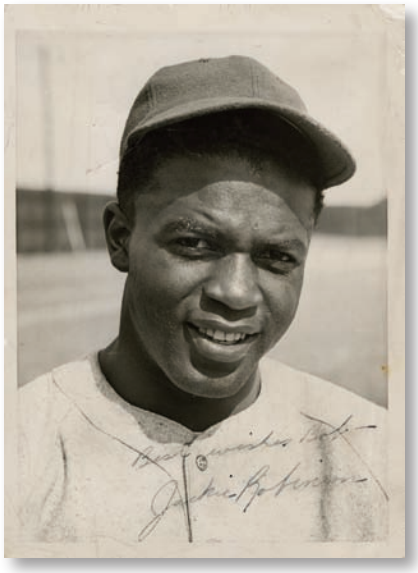
287. George S. Patton, Jr. Fantastic Oversize Photograph Signed. Fantastic Oversize Photograph Signed, approx. 10 in. x 13 in., a half-length portrait of the legendary WWII general wearing battle dress with combat helmet exhibiting his Four-Star rank looking sternly into the camera. Signed in fountain pen in the white margin beneath the image, *"To Capt. R. Maurer from G.S. Patton, Jr."* Exhibits minor horizontal creasing and minor silvering; otherwise in fine condition. One of the finest signed images of Patton we have ever seen. Housed in a custom archival frame. **$2,000 – $3,000**

288. No Lot.

289. [Presidents, Four]. Dwight D. Eisenhower / Herbert Hoover / Harry S. Truman / Richard M. Nixon Historic Oversize Inaugural Photograph Signed by All Four. Historic Oversize Inaugural Photograph Signed by All Four. The black & white photograph measures approx. 10 ½ in. x 13 ½ in. and depicts the swearing in ceremony of President Dwight D. Eisenhower held on January 20, 1953, administered by Chief Justice Frederick M. Vinson on the east portico of the U.S. Capitol before a large assemblage of honored guests. Beneath the image on the white margin, the following individuals have signed in ink, *"Dwight D. Eisenhower", "Herbert Hoover", "Harry S. Truman", "Richard Nixon January 20, 1953",* [Chief Justice] *"Frederick M. Vinson",* [Clerk of the Supreme Court] *"Harold B. Willey January 20, 1953",* [Speaker of the House] *"Joseph W. Martin, Jr. January 20, 1953",* [California Senator] *"William F. Knowland January 20, 1953"* and [First Lady] *"Mamie Doud Eisenhower".* Minor creases affecting the signature of Joseph Martin; otherwise fine. **$3,000 – $5,000**

290. Giacomo Puccini Postcard Photograph Signed. Postcard Photograph Signed, approx. 3 14/ in. x 5 in., a wonderful black & white image (by Atelier Glantz) of the Italian composer seated at the piano with his right hand on the keys and this left elbow resting on the music shelf above. Signed vertically, in ink, along the margin on the left, *"Giacomo Puccini"*. In fine condition. **$600 – $800**

291. Ronald Reagan and Lech Walesa Historic Color Photograph Signed by Both. Historic Color Photograph Signed by Both, approx. 8 in. x 10 in, oblong, being an image of the Brandenburg Gate with the German flag flying atop the iconic landmark. At the upper left Reagan has signed in black ink, *"Ronald Reagan"* and at the right of the photograph Walesa, head of the Solidarity movement, has penned his name in green ink. A wonderful pairing from two major figures responsible for the toppling of the Soviet Union. In fine condition. **$300 – $500**



292. Jackie Robinson Vintage Photograph Signed. Vintage Photograph Signed, approx. 5 in. x 7 in., a black & white head & shoulders image of the legendary baseball player wearing his practice jersey and ball cap. Inscribed in ink on the image, *"Best wishes Bob – Jackie Robinson"*. Light surface creases; otherwise, in fine condition. **$400 – $600**

293. Richard Rodgers and Oscar Hammerstein Photograph Signed by Both. Photograph Signed by Both, approx. 9 ¾ in. x 8 in., oblong, a matte finish photograph of the iconic songwriting duo shown seated beside one another wearing dark suits. On the white margin each has signed his name in ink below his respective image, *"Richard Rodgers"* and *"Oscar Hammerstein"*. In fine condition. Housed in a custom archival frame. **$400 – $600**

294. Franklin D. Roosevelt Exceptional Photograph Signed. Exceptional Photograph Signed, approx. 8 in. x 10 in., a formal black & white head & shoulders portrait (by Pach Bros.) of the President wearing a dark suit & tie. Inscribed in brown ink on the white margin beneath the image, *"For my old friend & colleague John J. Boylan from Franklin D. Roosevelt"*. **John Joseph Boylan** (1878-1938) was a Democratic member of the U.S. House of Representatives from New York. In fine condition. **$400 – $600**

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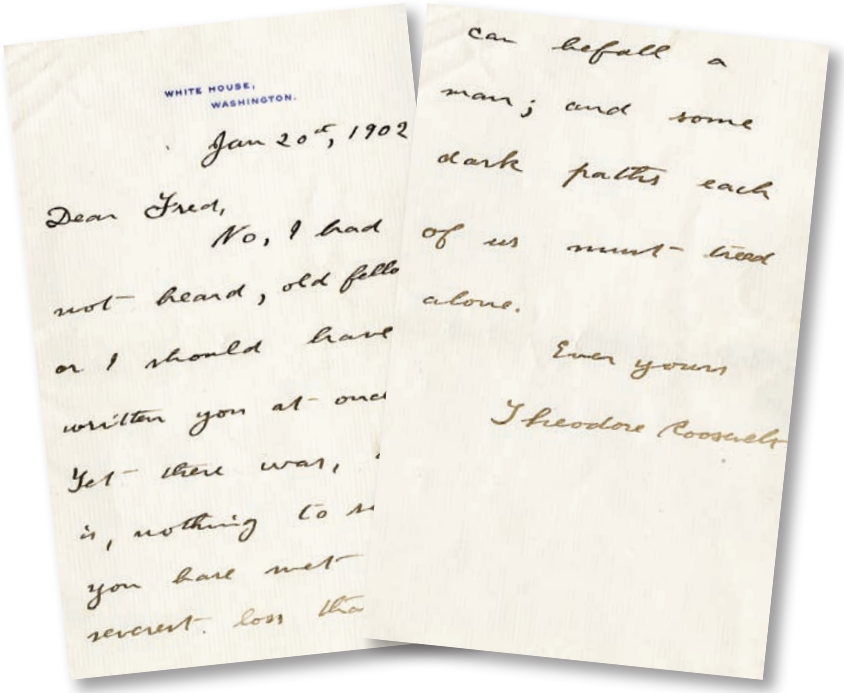


WHITE HOUSE,
WASHINGTON.

Jan 20th, 1902

Dear Fred,

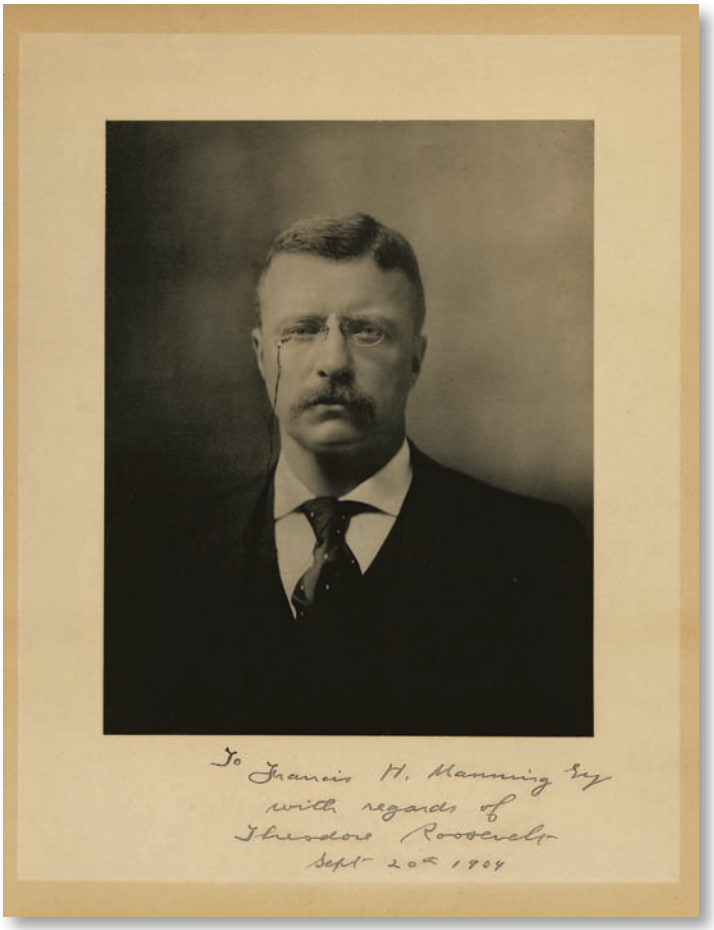
No, I had not heard, old fello or I should have written you at once Yet there was, is, nothing to s you have met reverest loss tha

can befall a man; and some dark paths each of us must tread alone.

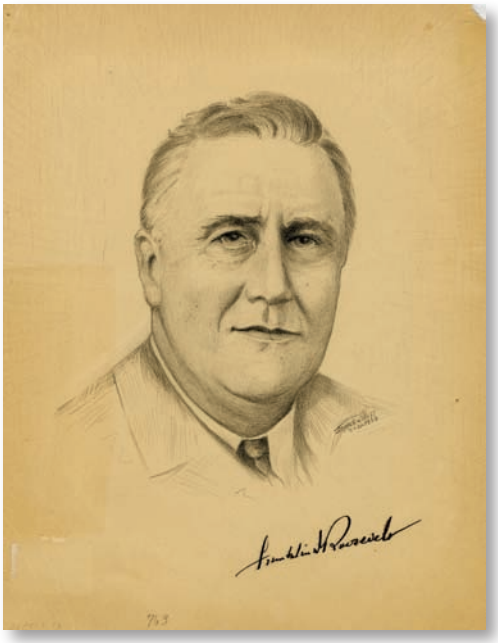
Ever yours

Theodore Roosevelt

295. Theodore Roosevelt Autograph Letter Signed as President. Autograph Letter Signed as President, Two pages, Octavo (approx. 4 ¼ in. x 6 ¾ in.), on White House letterhead, dated January 20, 1902. Roosevelt writes to a friend, *"Dear Fred"* (in full): *"No, I had not heard, old fellow, or I should have written you at once. Yet, there was, and is, nothing to say; you have met the severest loss that can befall a man; and some dark paths each of us must tread alone. Ever yours, Theodore Roosevelt"*. This letter exhibits Roosevelt's compassionate human side, providing sage advice to in a time of great loss. In very fine condition. **$1,200 – $1,500**

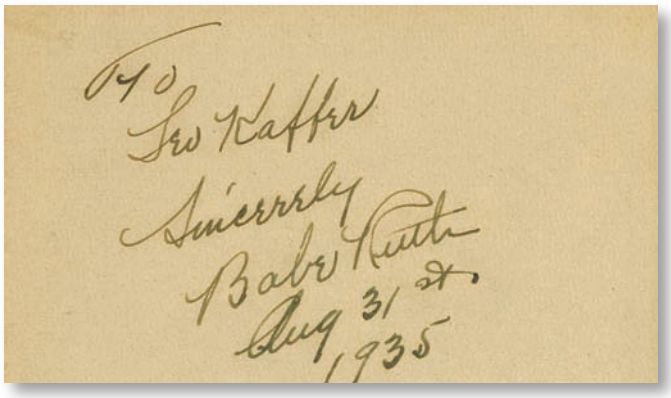


296. Theodore Roosevelt Photograph Signed as President. Photograph Signed as President, approx. 10 in. x 13 in., a striking formal black & white head & shoulders portrait of the President wearing a dark suit & tie and his spectacles. Beneath the image on the photographer's matte, the President has inscribed in ink, *"To Francis H. Manning Esq. with regards of Theodore Roosevelt Sept. 20th 1904"*. A quintessential image of possibly the most colorful and romanticized of all U.S. Presidents. Toning around outermost perimeter from previous display; otherwise, in fine condition. **$1,000 – $2,000**



297. Franklin D. Roosevelt Original Pencil Portrait Signed. Original Pencil Portrait Signed, One page, approx. 9 3/8 in. x 12 in., an attractive head & shoulders portrait (by artist Frank Watt, dated 7-31-33) of the President wearing coat & tie. Beneath the image, Roosevelt has signed in black ink, *"Franklin D. Roosevelt"*. Signature exhibits minor smudging; otherwise, in fine condition. **$300 – $500**

298. No Lot.



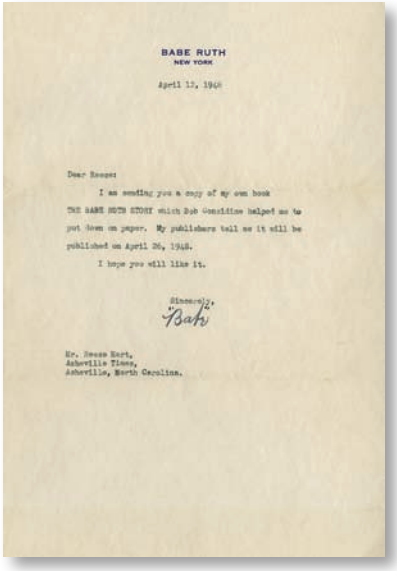
299. Babe Ruth Superb Signature with Sentiment. Superb Signature with Sentiment, penned in brown ink on a leaf of heavy stock paper measuring approx. 5 ½ in. x 3 ¼ in. Ruth pens, *"To Leo Kaffer Sincerely Babe Ruth Aug 31st 1935"*. A prime example from arguably the most famous baseball player of all time. **$1,000 – $2,000**

300. Babe Ruth Signed Photograph. Signed Photograph, approx. 7 3/8 in. x 9 3/8 in., an oblong black & white, double-weight print of Ruth in a semi-profile pose wearing his pinstripe uniform and baseball cap. Stamp on verso reads "Photographed by Hal McAlpin". Inscribed in bold ink, on the image, *"To my friend Bob Hickey Sincerely Babe Ruth"*. Emulsion loss at lower left and right border, not affecting signature; otherwise, in fine condition, with excellent contrast in the inscription. **$3,000 – $5,000**

301. Babe Ruth and Lou Gehrig Photograph Signed by Both. Photograph Signed by Both, approx. 4 7/8 in. x 6 7/8 in., a black & white image depicting the two Yankee greats standing side by side on the baseball field wearing their pinstripe pants. Inscribed by Ruth in brown ink at the upper left, *"For Walter from, 'Babe' Ruth"*; beside which Gehrig signs in black ink, *"& Lou Gehrig"*. Small ¼ in. tear (with no emulsion loss) at top, not affecting either signature; otherwise, fine. A difficult pairing of legendary signatures on a single photograph. **$8,000 – $12,000**

1-310-859-7701

302. Babe Ruth Excellent Signed Photograph. Excellent Signed Photograph, approx. 8 in. x 10 in., a black & white image of Ruth in Yankee pinstripes captured just after slugging a hit. Inscribed in fountain pen on the image, *"To my friend Jesse Wilson From Babe Ruth"*. In very fine condition. **$3,000 – $5,000**



BABE RUTH
NEW YORK

April 12, 1948

Dear Reese:

I am sending you a copy of my own book THE BABE RUTH STORY which Bob Considine helped me to put down on paper. My publishers tell me it will be published on April 26, 1948.

I hope you will like it.

Sincerely,
"Babe"

Mr. Reese Hart,
Asheville Times,
Asheville, North Carolina.

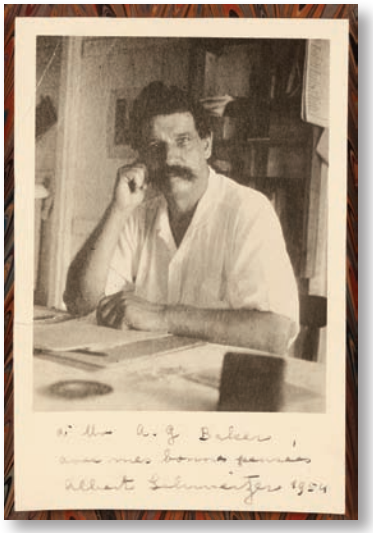
303. Babe Ruth Typed Letter Signed. Typed Letter Signed, One page, Quarto, on "Babe Ruth, New York" letterhead stationery, dated April 12, 1948, written to Mr. Reese Hart, Asheville Times, Asheville, North Carolina. Ruth writes (in full): *"Dear Reese: I am sending you a copy of my own book THE BABE RUTH STORY which Bob Considine helped me to put down on paper. My publishers tell me it will be published on April 26, 1948. I hope you like it. Sincerely,* [signed in ink] *'Babe'"*. Ruth began working with Considine on his autobiography in the summer of 1947. By that time Allied Artists had obtained the film rights to the book, with Ruth being paid a reported $150,000 plus a share of the profits. After the book's release, Ruth commented to a friend that there should have been two versions of the book—one for kids and the other for adults. With original transmittal envelope. In fine condition. **$2,000 – $3,000**

304. Babe Ruth and Kate Smith Wonderful Photograph Signed by Both. Wonderful Photograph Signed by Both, approx. 8 in. x 10 in., a great shot of Kate Smith and Babe Ruth in a publicity pose for their joint guest appearance on the *Bandwagon* broadcasts heard on the ABC-Columbia radio network, September 19, 1936. They are pictured side by side, in half-length candid poses, with each holding a typewritten radio script. Smith has signed in ink, *Sincerely Kate Smith 37"* and Ruth has penned, *"To Moe Sincerely Babe Ruth"*. Minor emulsion cracks and wrinkling along borders; otherwise, in fine condition. Housed in a custom archival frame. **$2,000 – $3,000**

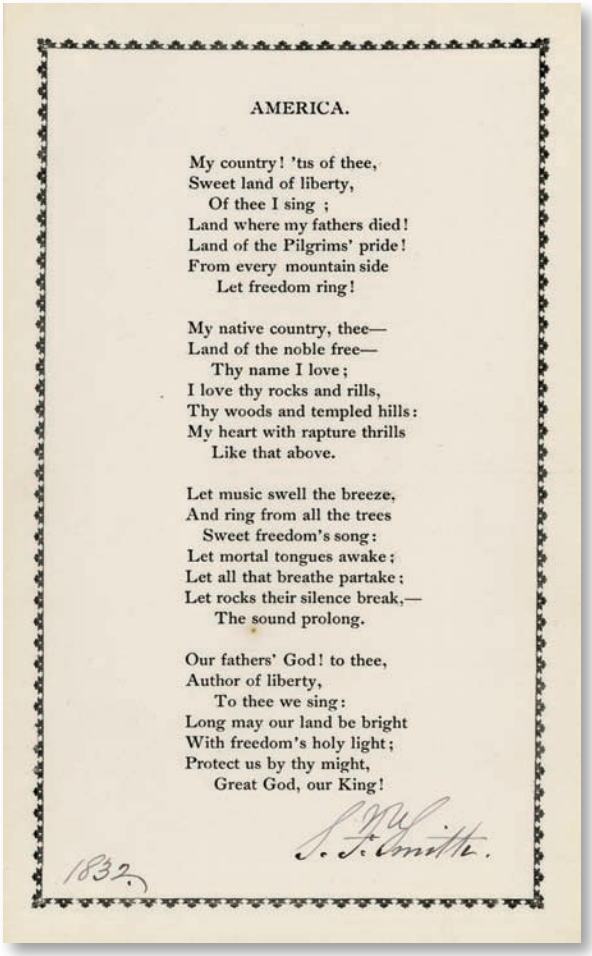
305. Charles M. Schulz Hand-Drawn "Snoopy" Christmas Card Signed. Hand-Drawn "Snoopy" Christmas Card Signed, approx. 6 in. x 5 in., a color ink drawing of Snoopy holding an umbrella standing between two hearts with "Merry Xmas" written beside him. Beneath the image, Schulz has penned in bold orange pen, *"…From th' Schulz Gang"*. In fine condition. **$600 – $800**

308. William T. Sherman Cabinet Photograph Signed. Cabinet Photograph Signed, approx. 4 ¼ in. x 6 ½ in., by Sarony, New York, a formal portrait of Sherman wearing his formal military uniform with a sash across his chest. Boldly signed, in ink, in the lower margin, *"W.T. Sherman General"*. In fine condition. **$800 – $1,200**

306. Albert Schweitzer Photograph Signed. Photograph Signed, approx. 3 1.2 in. x 5 in., a candid portrait of the youthful Schweitzer dressed in an open-collared white shirt, shown seated at a table. Boldly inscribed at a later date when he was in his late seventies (in full, translated from French): *"To Mr. A.G. Baker, with my best wishes. Albert Schweitzer 1954"*. Exhibits minor creasing at the upper left corner; otherwise, fine. Archivally framed. **$200 – $300**



307. Philip H. Sheridan Carte de Visite Signed. Carte de Visite Signed, approx. 2 3/8 in. x 4 1/8 in., a formal head & shoulders portrait of Sheridan in his formal dress uniform (by T. Lilienthal, N.O.). Signed in ink beneath his image, *"Phil. H. Sheridan Maj. Genl. U.S.A."* In fine condition. **$400 – $600**



AMERICA.

My country! 'tis of thee,
Sweet land of liberty,
Of thee I sing ;
Land where my fathers died!
Land of the Pilgrims' pride!
From every mountain side
Let freedom ring!

My native country, thee—
Land of the noble free—
Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills:
My heart with rapture thrills
Like that above.

Let music swell the breeze,
And ring from all the trees
Sweet freedom's song:
Let mortal tongues awake;
Let all that breathe partake;
Let rocks their silence break,—
The sound prolong.

Our fathers' God! to thee,
Author of liberty,
To thee we sing:
Long may our land be bright
With freedom's holy light;
Protect us by thy might,
Great God, our King!

S. F. Smith.

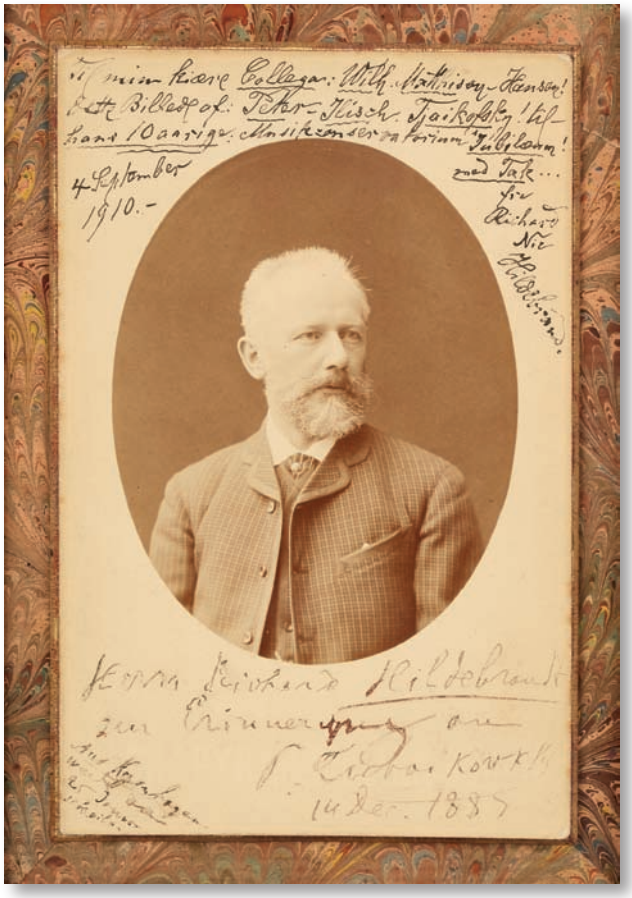
1832.

309. Samuel Francis Smith Signed Printed Lyrics to "America". Signed Printed Lyrics to "America". One page, approx. 4 5/8 in. x 7 3/8 in., Beneath the four printed stanzas to his immortal hymn, "America", Samuel Francis Smith has penned his bold signature *"S.F. Smith"* and has added the year *"1832"*—-the year of the hymn's first publication. In part: *"My country! 'tis of thee, Sweet land of liberty, Of thee I sing; Land where my fathers died! Land of the Pilgrim's pride! From every mountain side Let freedom ring!"* In fine condition. **$1,000 – $1,500**

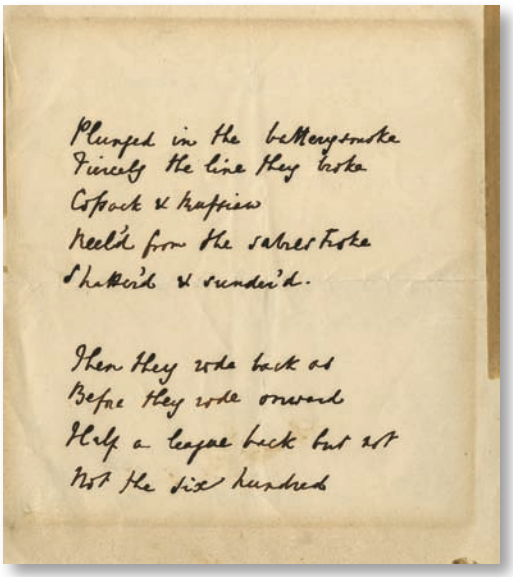
1-310-859-7701

310. No Lot.

311. William H. Taft Signed Photograph as Chief Justice of the U.S. Supreme Court. Signed Photograph as Chief Justice of the U.S. Supreme Court, approx. 8 in. x 11 7/8 in., formal black & white portrait (by Harris & Ewing, Washington, D.C.) of the Chief Justice wearing his Judicial robe. Beneath the image on the photographer's matte Taft has inscribed in bold ink, *"For Warren K. Snyder of Oklahoma – with best wishes Wm. H. Taft Washington Oct. 27th 1925"*. Slight silvering around the perimeter of the photograph; otherwise, in fine condition. **$400 – $600**



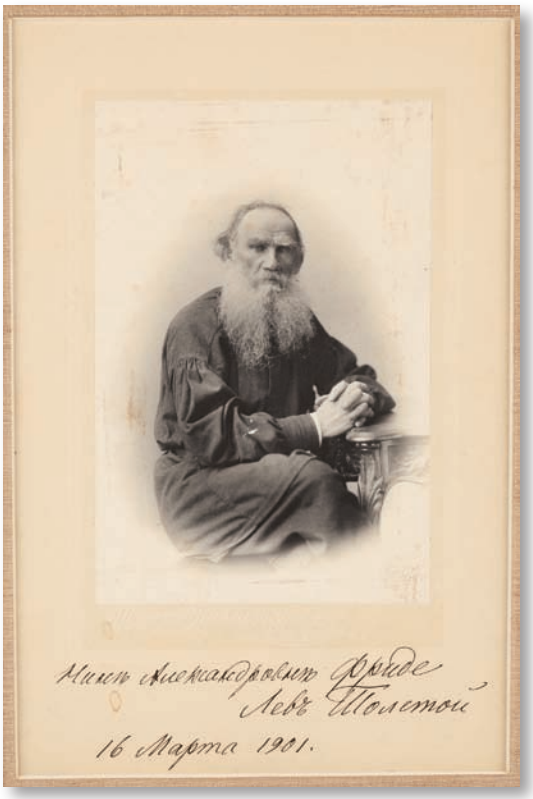
312. Piotr Illich Tchaikovsky Exceptional Cabinet Photograph Signed. Exceptional Cabinet Photograph Signed, 4 1/4 in. x 6 1/2 in., an impressive sepia-tone vignette portrait of the composer taken at a formal sitting. Signed in Cyrillic *"P. Tchaikovsky"* in ink below the image with inscription to "Richard Hildebrand" and dated *"14 Dec. 1887"*. Above the image, Hildebrand has inscribed and dedicated the photograph to another recipient. With a brilliant gift for both melody and orchestration, coupled with his music's dramatic excitement and emotional intensity, Tchaikovsky is one of the most popular composers of all time. He is, without question, the best known and most revered of the Russian romantics. This fantastic cabinet photograph is one of the finest we have encountered. In fine condition. Archivally framed. **$3,000 – $5,000**



Plunged in the battery-smoke
Fiercely the line they broke
Cossack & Russian
Reel'd from the sabre-stroke
Shatter'd & sunder'd.

Then they rode back as
Before they rode onward
Half a league back but not
Not the six hundred

313. Alfred Lord Tennyson Extremely Rare Handwritten Poem, being two stanzas of Tennyson's *The Charge of the Light Brigade*. Extremely Rare Handwritten Poem, being two stanzas of Tennyson's *The Charge of the Light Brigade,* penned in ink on a leaf approx. 4 ½ in. x 5 in. Tennyson writes (in full): *"Plunged in the battery-smoke, Right thro' the line they broke; Cossack & Russian, Reel'd from the sabre-stroke, Shatter'd & sunder'd. Then they rode back as before they rode onward, Half a league back but not, Not the six hundred."* A stirring salute to the brave British soldiers. Exhibits light vertical mounting remnants to edges, and light perimeter toning from previous display; otherwise, in fine condition. **$1,000 – $2,000**

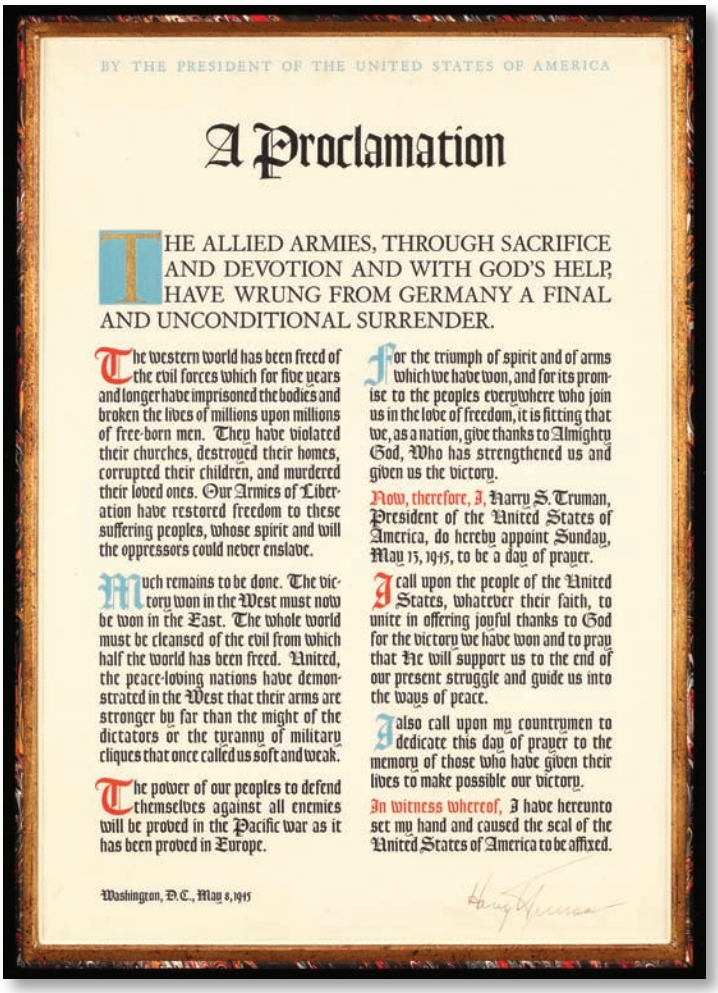


314. Leo Tolstoy Superb Photograph Signed. Superb Photograph Signed, approx. 8 in. x 12 in., a formal portrait of the famed Russian writer, shown seated with his hands crossed and resting on a chair as he looks directly at the camera. On the photographer's matte, Tolstoy has inscribed and signed his name in Cyrillic in the year 1901. Minor chip in the emulsion and two minor spots on the matte; otherwise, in fine condition. **$2,000 – $3,000**

315. No Lot.

316. Arturo Toscanini Wonderful Photograph Signed. Wonderful Photograph Signed, approx. 8 in. x 11 ½ in., a black & white image of the Italian-born conductor wearing a dark suit seated in a chair with his left hand touching the side of his face. Beneath his image, Toscanini has inscribed in blue ink, *"To Mrs. Frances Paddock Keys with Kind regards, Arturo Toscanini April 2,* [1] *921"*. Slight smudge in Toscanini's signature; otherwise, in fine condition. **$400 – $600**

317. Harry S. Truman and Lyndon B. Johnson Photograph Signed by Both. Photograph Signed by Both, approx. 9 ½ in. x 7 ½ in, oblong, a black & white photograph of President Kennedy being flanked by Truman (on his right) and (then) Vice President Johnson at a formal event. Signed in ink on their respective images, *"Harry Truman"* and *"Lyndon B. Johnson"*. Slight surface creases; otherwise, in fine condition. **$400 – $600**



BY THE PRESIDENT OF THE UNITED STATES OF AMERICA

A Proclamation

THE ALLIED ARMIES, THROUGH SACRIFICE AND DEVOTION AND WITH GOD'S HELP, HAVE WRUNG FROM GERMANY A FINAL AND UNCONDITIONAL SURRENDER.

The western world has been freed of the evil forces which for five years and longer have imprisoned the bodies and broken the lives of millions upon millions of free-born men. They have violated their churches, destroyed their homes, corrupted their children, and murdered their loved ones. Our Armies of Liberation have restored freedom to these suffering peoples, whose spirit and will the oppressors could never enslave.

Much remains to be done. The victory won in the West must now be won in the East. The whole world must be cleansed of the evil from which half the world has been freed. United, the peace-loving nations have demonstrated in the West that their arms are stronger by far than the might of the dictators or the tyranny of military cliques that once called us soft and weak.

The power of our peoples to defend themselves against all enemies will be proved in the Pacific war as it has been proved in Europe.

For the triumph of spirit and of arms which we have won, and for its promise to the peoples everywhere who join us in the love of freedom, it is fitting that we, as a nation, give thanks to Almighty God, Who has strengthened us and given us the victory.

Now, therefore, I, Harry S. Truman, President of the United States of America, do hereby appoint Sunday, May 13, 1945, to be a day of prayer.

I call upon the people of the United States, whatever their faith, to unite in offering joyful thanks to God for the victory we have won and to pray that He will support us to the end of our present struggle and guide us into the ways of peace.

I also call upon my countrymen to dedicate this day of prayer to the memory of those who have given their lives to make possible our victory.

In witness whereof, I have hereunto set my hand and caused the seal of the United States of America to be affixed.

Washington, D.C., May 8, 1945

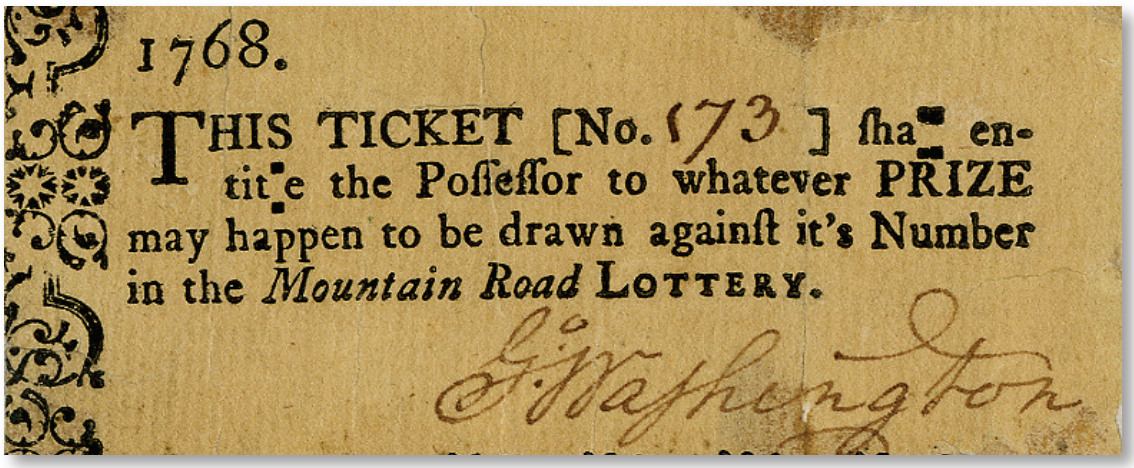
318. Harry S. Truman Signed World War II Victory Proclamation Broadside. Signed World War II Victory Proclamation Broadside. Approx. This impressive broadside document is printed in color on a leaf of approx, 11 in. x 17 in. heavy-stock presentation paper, and is dated May 8, 1945. In particularly eloquent language, the document announces the Allied Victory over Europe and sets aside the date of May 13, 1945 as a Day of Prayer. Signed in ink at the lower right, *"Harry S. Truman"*. A wonderful display piece and a cornerstone for any World War II collection. Exhibits minor creases; otherwise, in fine condition. **$4,000 – $6,000**

319. Alexandrina Victoria (Queen Victoria) Large Format Photograph Signed. Large Format Photograph Signed, approx. 7 ¼ in. x 11 5/8 in., a sepia-tone three-quarter length image of the aging Queen of the United Kingdom of Great Britain and Ireland. Signed in ink diagonally at the upper left of the image, *"Victoria R 1897"*. In fine condition. Housed in a custom archival frame. **$400 – $600**

1-310-859-7701

320. Thomas Wright "Fats" Waller Photograph Signed. Photograph Signed, approx. 7 ¾ in. x 9 7/8 in., a lively black & white image of the smiling jazz pianist seated at the piano. Inscribed in ink on the image, *"To Charles Dennis: With Best Wishes to a swell Conductor & Pal Sincerely: 'Fats' Waller"*. Some creasing in the corners; otherwise, in fine condition. Framed. **$300 – $500**

321. Walt Whitman Photograph Signed. Photograph Signed, approx. 4 in. x 5 ¾ in.., the classic portrait of Whitman by G.F.E. Pearsall, Brooklyn, N.Y., September 1872. He is depicted seated at this writing desk, with his head resting on his left hand, and wearing a white hat, an open collared shirt and a three-piece suit. Boldly signed and dated on the image in dark ink, *"Walt Whitman 1880"*. Mounted to a backing card on which is printed information about the photograph and the photographer. Minor mounting crease at the right margin touching the "n" in "Whitman"; otherwise, in fine condition. **$1,200 – $1,500**


1768.

THIS TICKET [No. 173] ſha⸗ entit⸗e the Poſſeſſor to whatever PRIZE may happen to be drawn againſt it's Number in the *Mountain Road* LOTTERY.

G. Washington

322. George Washington Partly-Printed Document Signed. Partly-Printed Document Signed, One page, approx. 2 7/8 in. x 1 3/8 in., being a 1768 "Mountain Road" lottery ticket. The document reads (in full): "1768. This Ticket [No. 173] shall entitle the Possessor to whatever Prize may happen to be drawn against its Number in the *Mountain Road* Lottery. [signed in ink] *"Gᵒ Washington"*. In 1768 Washington saw an opportunity to commercialize his nearby land holdings when a lottery was organized to fund a mountain road to provide access to the natural healing waters of Hot Springs and Warm Springs in Bath County. Washington served as manager of the lottery and signed lottery tickets to hopeful participants, adding credibility to the lottery. Exhibits minor stains on the upper and lower borders; otherwise, in fine condition. **$6,000 – $8,000**

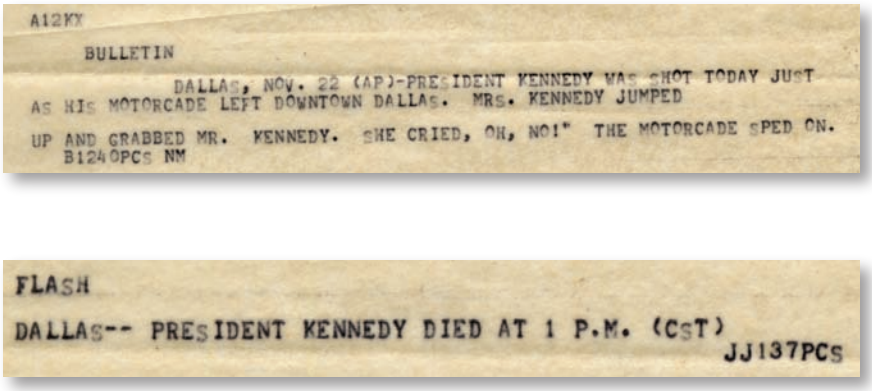
323. Woodrow Wilson Incredible Large Format Photograph Signed. Incredible Large Format Photograph Signed, approx. 11 in. x 15 ¼ in., a formal head & shoulders portrait of the President (by Harris & Ewing, Washington, D.C.) wearing suit & tie. Signed in ink on the white margin beneath the image, *"Woodrow Wilson"*. Arguably the finest Wilson signed photograph we have encountered. In excellent condition. **$400 – $600**

324. Orville Wright Historic Printed Photograph Signed. Historic Printed Photograph Signed, approx. 6 1/8 in. x 4 ½ in., a black & white image of arguably the most celebrated aviation photograph of all time, taken by John T. Daniels on the morning of December 17, 1903, one of the few witnesses to the first flight, using a camera belonging to Orville Wright himself, who is at the controls, while Wilbur runs alongside. Below the image is the printed caption, "First Man-Flight, December 17, 1903, Kitty Hawk, N.C." Wright has signed diagonally, in ink, at the lower left corner, *"Orville Wright"*. A wonderful historic photograph. In fine condition. **$2,000 – $3,000**

325. Wilbur Wright Exceptionally Rare Signed Photograph. Exceptionally Rare Signed Photograph, a light sepia-tone bust length portrait of the pioneer aviator wearing a suit and tie and his trade mark wool cap, measuring approx. 5 5/8 in. x 7 in. (tipped to a 8 1/4 in. x 10 ½ in. photographer's matte). Inscribed in brown ink, on the image, *"To my true friend Léon Bollée whose warm sympathy and unfailing help made my success at Le Mans possible, my sincere thanks and best wishes, Wilbur Wright Le Mans, 18 December, '08"*. In 1908 Wilbur made over 100 flights near Le Mans, France; the longest being a record flight of 2 hours, 19 minutes. Léon Bollée, a manufacturer of automobile engines and parts, was responsible for supplying the engine for Wright's aeroplane which set the first major speed and endurance records at Le Mans. Matte exhibits some spotting; overall, in fine condition with a wonderful and lengthy inscription by Wilbur who would die 3 and one-half years later after suffering from typhoid fever. **$6,000 – $8,000**

326. No Lot.

1-310-859-7701



A12KY

BULLETIN

DALLAS, NOV. 22 (AP)-PRESIDENT KENNEDY WAS SHOT TODAY JUST AS HIS MOTORCADE LEFT DOWNTOWN DALLAS. MRS. KENNEDY JUMPED UP AND GRABBED MR. KENNEDY. SHE CRIED, OH, NO!" THE MOTORCADE SPED ON.
B1240PCS NM

FLASH

DALLAS-- PRESIDENT KENNEDY DIED AT 1 P.M. (CST)
JJ137PCS

327. John F. Kennedy historic A.P. News Digest teletype report of the actual telling of the assassination of the President as it happened, from the moment the President was shot, until he was pronounced dead. Scarce, gripping and historically significant A.P. News Digest teletype-report of the fateful day of November 22, 1963. An actual, real-life dramatic telling of the assassination of the President, with bulletins, corrections, and quotations, as they happened, from the moment the President was shot, until he was pronounced dead. Measures 8 ¼ in. wide x 7 ft. long, from start to finish, with no breaks, no place, undated [November 22, 1963].

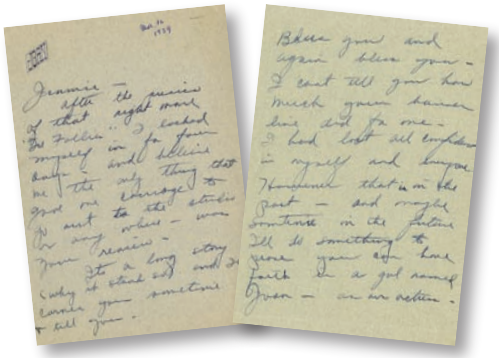
The day begins, as usual, with the national news, the wire service reporting "President Kennedy, trying to unify Texas Democrats for '64, lashes out at foreign policy foes, saying they 'handicap; this country's security.', etc. Then flashes the horrible words **"Bulletin Dallas, Nov. 22 (AP) President Kennedy was shot today just as his motorcade left downtown Dallas. Mrs. Kennedy jumped up and grabbed Mr. Kennedy. She cried, Oh, No! The motorcade sped on."** Each paragraph reported separately, as updates frantically came into the A.P. control center. The following entries are presented here in part in the order of the time-line, as information was received: "Mrs. Kennedy was weeping and trying to hold up her husband's head when reporters reached the cars…Kennedy apparently was shot in the head. He fell face down in the back seat of his car. Blood was on his head…Connally remained half seated, slumped to the left, there was blood on his face and forehead…the President was still alive but was 'in very critical' condition…Bulletin…President Kennedy was given blood transfusions today…in an effort to save his life…Bulletin, Dallas, Nov. 22 (AP) – Two priests stepped out of Parkland Hospital's Emergency Ward today and said President Kennedy died of his bullet wounds…Bulletin Government sources said today that President Kennedy is dead…**Flash Dallas – President Kennedy died at 1 P.M. (CST)**… One witness, television reporter Mal Couch, said he saw a gun emerge from an upper story of a warehouse…Kennedy was the first President to be assassinated since William McKinley was shot in 1901."

An incredible memento for those who lived through the horror of the first uncertain hours, and an important tool for those who have only read, or viewed movies about the assassination of the President. Exhibits some tiny chips and creases along margins. Accompanied by the original AP manila envelope and eight AP newswire photographs, some with printed captions in the negatives, including a portrait of suspected assassin Lee Harvey Oswald in police custody dated November 22, 1963. A rare keepsake of "made for the moment items," to be used while still newsworthy and then thrown away. Thankfully these were saved, stowed away and preserved for the future. **$8,000 – $12,000**

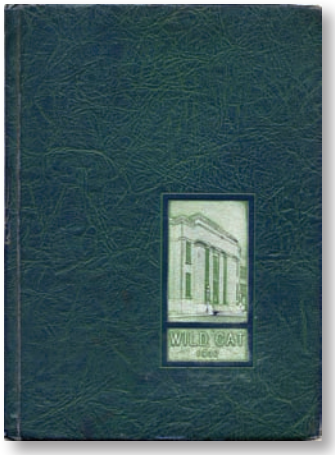
328. Charlie Chaplin portrait signed. Gelatin silver matte double-weight 8 x 10 in. portrait of Charlie Chaplin inscribed in black ink, *"With compliments of B. D. Burns, Faithfully, Charlie Chaplin, 1929"*. Very fine; with paper-clip impression at the upper left border corner. **$400 – $600**

329. Joan Crawford with Douglas Fairbanks, Jr. and Ginger Rogers portraits signed. Gelatin silver matte double-weight print of Joan Crawford with Douglas Fairbanks, Jr. by Irving Chidnoff. Inscribed by both on the image, *"To Ralph, In admiration & respect. Joan"* and *"For Ralph – An attorney that merits respect and a man that demands affection. He receives both from Doug, 1930"*. Very good; with handling; mounting remnants on the verso and missing lower right border corner tip. In addition, gelatin silver glossy 8 x 10 in. print of Ginger Rogers and her dog by Herman Zerrenner. Inscribed on the image in black ink, *"To Johnny Swain – Thanks for makin' me boo'ful – Goodest wishes, Ginger Rogers & Sander"*. Very good; with 1-inch tear at the left edge and handling. **$200 – $300**

330. Joan Crawford hand-annotated Virginia Field Fan Club form and portrait by Laszlo Willinger signed. Official Virginia Field Fan Club membership form completely filled out in Joan Crawford's hand including name, birthdate, birthplace, address, height, etc. Most interesting is Crawford's education experience, "up to the 6th grade", Favorite film made, "Possessed", what are your future plans in the movies, "To make good pictures." Exhibits tape remnants at the top and slight toning at the lower edge. Together with a gelatin silver matte double-weight 8 x 10 in. print of Joan Crawford by Laszlo Willinger; with photographer rubber stamp on the verso and inscribed, *"To Mildred from Joan Crawford"* in blue ink. Very fine; with slight bend at upper left corner tip. **$400 – $600**



331. Joan Crawford ALS to Jimmie Starr. Joan Crawford Autograph Letter Signed, two pages, Octavo, penned on sheets of "Joan" stationery, dated Mar. 16 1939 (in another hand). Written to Jimmie Starr, c/o Evening Herald, Los Angles, Calif", and marked *"Personal"*. It reads: *"Jimmie – After the preview of that nightmare 'Ice Follies' I locked myself in for four days and believe me the only thing that gave me courage to go out to the studio or anywhere – was your review. It's a long story (why it stank so) and I'll corner you sometime & tell you. Bless you and again bless you – I can't tell you how much your banner line did for me. I had lost all confidence in myself and everyone. However that is in the past – and maybe sometime in the future I'll do something to prove you can have faith in a girl named Joan – as an actress"*. Includes original envelope of transmittal, addressed in Crawford's hand and signed in full above her return address. An interesting insight into Crawford's mindset following the film's harsh reviews. **$200 – $300**



332. Olivia de Havilland signed Los Gatos, CA high school yearbook. *The Wildcat*, Volume Thirty-five, June 1932. Olivia de Havilland's yearbook for Los Gatos Union High School, Los Gatos, CA. Dark green boards with embossed school façade and title blocked in silver. Quarto, 98 pages. Signed by de Havilland in blue ink on page 18 in the left margin of her photograph with the student officers. Additionally signed by her classmates and teachers. **$400 – $600**

333. Walt Disney portrait signed. Gelatin silver matte double-weight 8 x 10 in. print of Walt Disney posed at his office desk reading a book to two chimpanzees – on the left, a male wearing a white sailor's hat and striped shirt while holding a pipe, and to the right, a female wearing a floral dress with white sleeves. Inscribed by Walt Disney in black ink, *"To Mr. & Mrs. Richard Bush, All Best, Walt Disney"*. Fine; with minor paper loss from mounting removal on the verso. **$2,000 – $3,000**

334. Harry Earles signed portrait. Gelatin silver matte double-weight 5 x 7 in. print of Daisy, Grace, Tiny and Harry, the Doll Family, also known as the Earles Midgets, by Empire Studio, LA, signed in pencil in the lower right corner by Harry Earles. Discovered performing in Germany by American Bert W. Earles, the Dolls toured with Ringling Brothers and Barnum and Bailey Circus. Harry began his film career with Tod Browning for the Lon Chaney film *The Unholy Three*, Harry and Daisy appeared in *Freaks*, and all four siblings played Munchkins in *The Wizard of Oz*. Exhibits minor creasing and handling, tape remnants on the verso. **$200 – $300**

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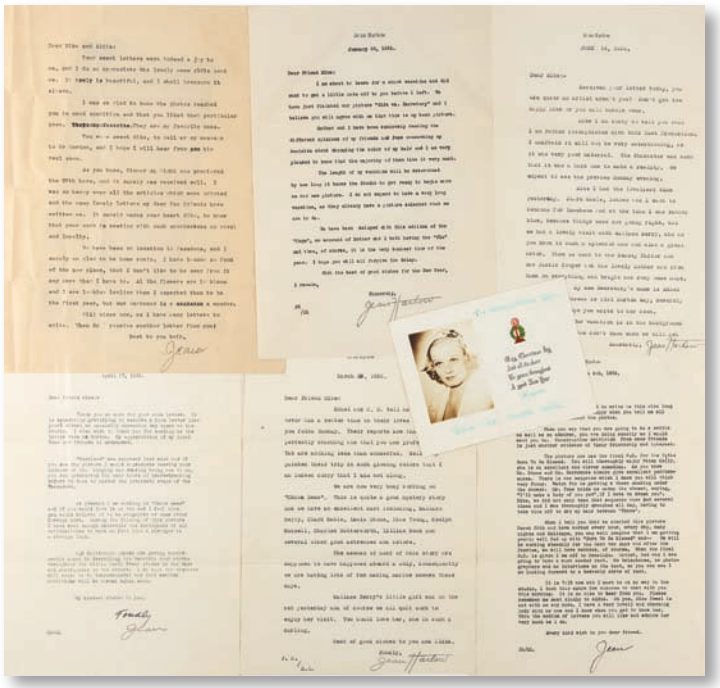
335. Errol Flynn as "Robin Hood" vintage postcard signed. 3 ½ x 5 ½ in. hand-tinted First National promotional photograph of Flynn in costume as Robin Hood in the timeless classic, *The Adventures of Robin Hood* (First National, 1938). Signed in blue ink on the images, *"Errol Flynn"*. Perhaps one of Flynn's most memorable roles, the young star dazzled audiences with his thrilling display of sword fighting and tree climbing. A wonderful display piece. In fine condition. **$1,000 – $1,500**

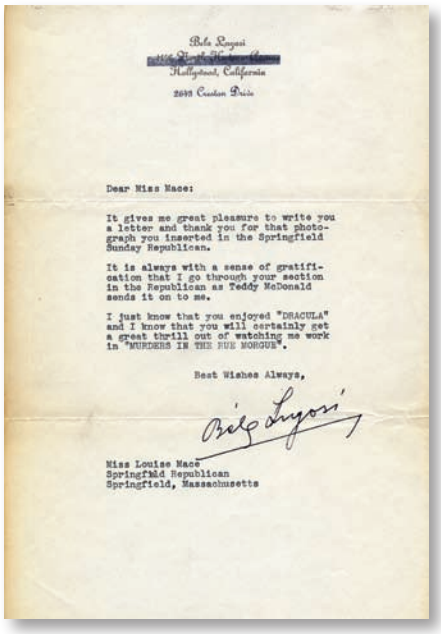
336. William Faulkner, *A Fable*, Signed Limited Edition. Faulkner, William. *A Fable*. New York, Random House, (1954). Octavo. First Edition. Dark blue cloth with silver and blue stamped cross design on front board, spine stamped in white and gilt. Signed Limited Edition: "This first edition of A Fable, printed on rag paper, is limited to one thousand copies, signed by the author, *William Faulkner*, Number *205*". A Fine, crisp copy. Original slipcase is soiled and worn, but sound with no splits. **$600 – $800**

337. Oversize gallery portrait of Clark Gable by George Hurrell signed. Gelatin silver semi-gloss double-weight 10 x 13 in. print of Clark Gable by George Hurrell; with blind embossed stamp, photographer and M-G-M rubber stamps and portrait number *8239* on the verso. Inscribed in blue ink at the lower right corner, "To Lucienne, Best Wishes for you happiness Always, Clark Gable. Very good; with impression lines at the upper left, pin holes at the corners and handling. **$600 – $800**



338. Archive of 60+ "Momma Jean" Harlow letters to fan club president from 1932-1936, Christmas card, signed photographs and other ephemera. Archive of more than 60 typed letters, some on M-G-M studio letterhead and some on Jean Harlow's personal stationery, all but four written to Jean Harlow Fan Club president, Mike Butler, each signed by "Momma Jean" Harlow. The letters span the dates August 12, 1932 through December 18, 1936 and adopt a warm, personal tone regarding Jean's life and film work, including: "Just adored your sweet letter, and will do my best between a million and one interruptions to answer it. I am in my dressing room, and have just finished taking off one type of makeup, and put on another one, because the next scene I do, calls for much crying, and it just can't be done with mascara on."; "Riff-Raff" is progressing nicely and I am enjoying my work in it, only I'm not too thrilled about going to the fish cannery in Long Beach on location", etc. In addition, an embossed Christmas card with Jean Harlow's profile is handwritten by Mama Jean offering to buy the fan club president magazine subscriptions as gifts. In addition, 17 gelatin silver prints of Jean Harlow from 3 x 5 in. to 11 x 14 in., 11 of which are inscribed and signed by "Momma Jean". Also includes issues of The Harlow Herald, official publication of the Jean Harlow Fan Club, and other fan material. An important collection of material documenting the zenith of Harlow's career. **$1,500 – $2,000**

339. Collection of 102 Don Knotts signed photographs as "Barney Fife". (CBS-TV, 1960-1968) Collection of 102 glossy 8 x 10 in. prints of Don Knotts as the beloved Mayberry Deputy, "Barney Fife". There are two different images, one a head-and-shoulders portrait, the other shows him loading his gun. Each print is signed in blue ink, *"Don Knotts, 'Barney Fife'"*. **$800 – $1,200**



Bela Lugosi
[redacted]
Hollywood, California
2693 Cahuenga Drive

Dear Miss Mace:

It gives me great pleasure to write you a letter and thank you for that photograph you inserted in the Springfield Sunday Republican.

It is always with a sense of gratification that I go through your section in the Republican as Teddy McDonald sends it on to me.

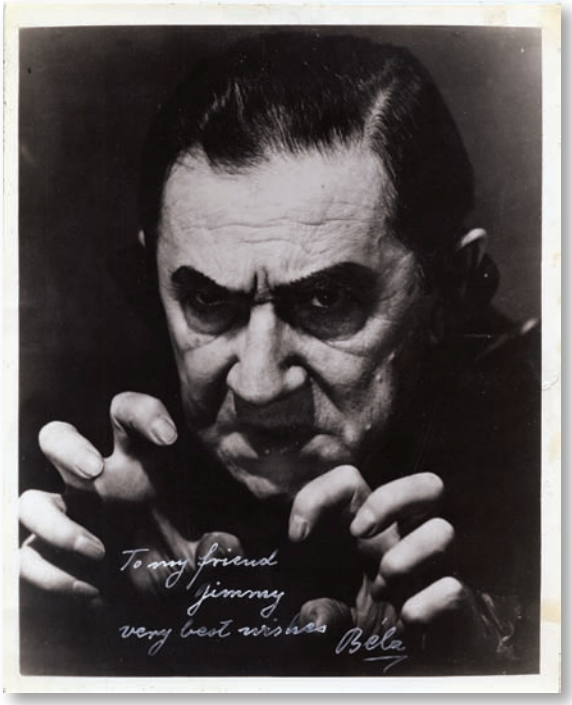
I just know that you enjoyed "DRACULA" and I know that you will certainly get a great thrill out of watching me work in "MURDERS IN THE RUE MORGUE".

Best Wishes Always,

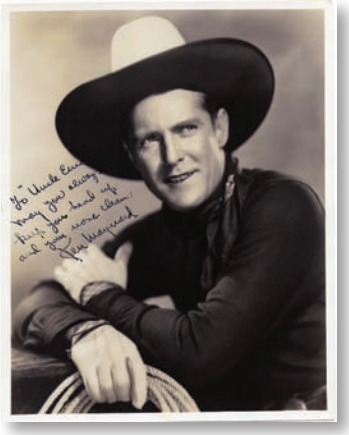
Bela Lugosi

Miss Louise Mace
Springfield Republican
Springfield, Massachusetts

340. Bela Lugosi typed letter signed regarding *Dracula* and *Murders in the Rue Morgue*. Typed letter signed, one page, 7 ¼ x 10 ½ in. on his personal letterhead, no date [circa 1931-1932], written to Louise Mace of the Springfield [Massachusetts] Republican. It reads (in full): "Dear Miss Mace: It gives me great pleasure to write you a letter and thank you for that photograph you inserted in the Springfield Sunday Republican. It is always with a sense of gratification that I go through your section in the Republican as Teddy McDonald sends it on to me. I just know that you enjoyed 'Dracula' and I know that you will certainly get a thrill out of watching me work in 'Murders in the Rue Morgue'. Best Wishes Always, *'Bela Lugosi'*". In this letter to a film critic, Lugosi made sure to mention *Dracula*, the 1931 role that made his career. It also typecast Lugosi forever as a horror actor, a sterotype that was reinforced by his next film, *Murders in the Rue Morgue*. Slight darkening along left edge, mounting remnants at top edge. A wonderful letter that references his iconic role as Count Dracula. **$800 – $1,200**



341. Bela Lugosi portrait as "Count Dracula" signed. Gelatin silver semi-gloss 8 x 10 in. print of Bela Lugosi as "Count Dracula" in a wonderful sinister pose ready to clutch his victim. Inscribed in white ink along the lower image, *"To my friend Jimmy very best wishes, Bela"*. Very good; with ½ in tear at the right border, handling and adhesive residue on the verso. **$1,500 – $2,000**



342. Ken Maynard portrait signed. Gelatin silver glossy double-weight 8 x 10 in. print of Ken Maynard in Western garb. Inscribed in black ink at the left margin, *"To 'Uncle Euro' may you always keep your head up and your nose clean. Ken Maynard"*. Fine. **$200 – $300**

343. Steve McQueen portrait from *Bullitt* signed. (Warner Bros., 1968) Gelatin silver glossy 8 x 10 in. print of Steve McQueen. An iconic pose from the star and the most widely publicized portrait which was used for the one-sheet poster and other advertising for the film. Signed in black ink "Steve McQueen" on the image. Very good; with creasing at the upper right, mounting remnants on the verso and trimming of borders. **$400 – $600**

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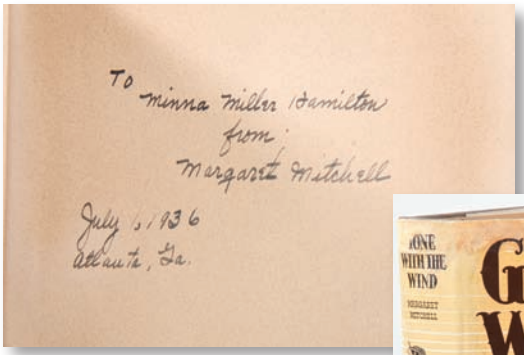
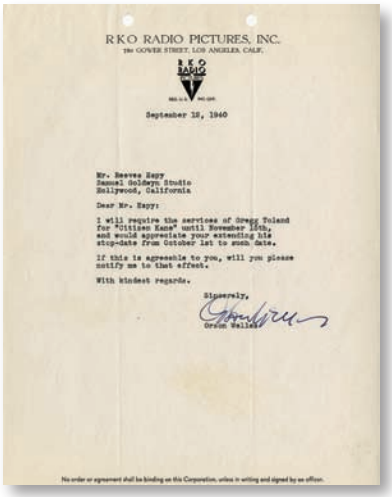


344. *Gone With the Wind*, First Edition inscribed by Margaret Mitchell, 1936. Mitchell, Margaret. *Gone With the Wind*. New York: The Macmillan Company, 1936. Octavo. First Edition, second printing, with "Published June, 1936" on the copyright page. Inscribed in blue ink on the front free endpaper by Margaret Mitchell: *"To Minna Miller Hamilton, from, Margaret Mitchell, July 1, 1936, Atlanta, Ga."*. Near Fine. Binding shows gentle rubbing, a trifle cocked, some toning of inscribed endpaper. Original second printing dust jacket exhibits some paper restoration and ink touchup of spine panel. Minna Miller Hamilton was co-owner of Miller's Bookstore in Atlanta and she became acquainted with Margaret Mitchell through her bookstore. They became close friends and discussed much about the book, writing and literary world. Included is an invitation for Ms. Minna Hamilton by publisher Macmillan with December 2, 1939 postmark on the envelope, to an open house at the Georgian Terrace on December 14, 1939. Wonderful provenance and with a personal connection to Atlanta, Mitchell's home, and centerpiece of *Gone With the Wind*. **$800 – $1,200**

345. Roy Rogers oversize portrait signed. Gelatin silver semi-gloss double-weight borderless 10 ½ x 13 ½ in. print of Roy Rogers in western garb playing a guitar; inscribed in ink at the top right corner, *"To – Pete, What a fisherman, wish I could play pool. My best, Roy Rogers"*. Fine; with creases at the lower edge, spotting and mounting residue on the verso. **$200 – $300**

346. Johnny Weissmuller signed portrait from *Tarzan Escapes*. (M-G-M, 1936) Gelatin silver glossy 7 ¼ x 9 ¼ in. (trimmed) print of Johnny Weissmuller from *Tarzan Escapes*, inscribed in green ink at the lower right, *"For Luis Basin and 'Cine Mundial' from Johnny Weissmuller, 1939"*; with rubber stamp and notations on the verso. **$200 – $300**

347. Five Von Dutch signed motorcycle restoration photographs. Five original color photographs, approximately 3 ½ x 5 in., of Von Dutch and featuring motorcycles he restored including a 1941 Swiss Condor, 1936 BMW RJ7, a 1922 Motosachoche – Swiss – Frenck and others. Each photograph is signed and notated by Von Dutch, and some embellished with drawings. Very good; with pin holes at the corners and handling. **$600 – $800**


RKO RADIO PICTURES, INC.
780 GOWER STREET, LOS ANGELES, CALIF.

September 12, 1940

Mr. Reeves Espy
Samuel Goldwyn Studio
Hollywood, California

Dear Mr. Espy:

I will require the services of Gregg Toland for "Citizen Kane" until November 15th, and would appreciate your extending his stop-date from October 1st to such date.

If this is agreeable to you, will you please notify me to that effect.

With kindest regards.

Sincerely,

Orson Welles

No order or agreement shall be binding on this Corporation, unless in writing and signed by an officer.

348. Orson Welles TLS regarding *Citizen Kane*. (RKO, 1941) One page typed letter on RKO Radio Pictures, Inc. letterhead, dated September 12, 1940, addressed to Mr. Reeves Espy, production executive at Samuel Goldwyn, Inc. Ltd., boldly signed in dark blue ink, *"Orson Welles"*, being a direct request from Welles to extend the loan of Goldwyn's star cinematographer, Gregg Toland. It reads: "Dear Mr. Espy: I will require the services of Gregg Toland for 'Citizen Kane' until November 15th, and would appreciate your extending his stop-date from October 1st to such dated. If this is agreeable to you, will you please notify me to that effect. With kindest regards, Sincerely, *Orson Welles"*. Accompanied by a second typed letter on RKO Radio Pictures Inc. letterhead, addressed to Samuel Goldwyn Inc. Ltd. Attn: Mr. A. R. Evans, dated July 1, 1940, signed by legal counsel Sidney L. Lipstitch, regarding the execution of an agreement between the two companies related to the services of Gregg Toland. Gregg Toland, A.S.C. was an influential American cinematographer noted for his innovative use of lighting and techniques such as deep focus, which is the hallmark of his work on Orson Welles' *Citizen Kane*. Over a seven year span, 1936-1942, Toland was nominated five times for the Best Cinematography Oscar, eventually winning in 1940 for *Wuthering Heights*. An important association between the two men from the zenith of Welles' career. **$2,000 – $3,000**

349. Anna May Wong portrait signed. Gelatin silver matte double-weight 7 ¼ x 9 ¼ in. print of Anna May Wong in traditional Chinese dress playing a short-necked lute; inscribed in ink at the top right corner, *"To John, Best thoughts from Anna May Wong"*. Fine; with handling. **$200 – $300**

351. Collection of Hollywood signed portraits and agreements: Julie Andrews, Bette Davis, Bert Lahr, Mary Pickford and others. Collection of 16 signed portraits, agreements and other ephemera by Hollywood stars and one President including: two signed Julie Andrews waivers; James Cagney signed TLS dated Nov. 22, 1943; Tony Curtis signed waiver for the TV pilot *McCoy*; two signed 5 x 7 in. portraits and one First Day Cover signed by Bette Davis; etching of the White House on a 3 ¾ x 4 ¾ in. card signed in black ink by Benjamin Harrison; two 8 x 10 in. portraits of Bert Lahr, one creased with mounting residue; gelatin silver glossy 8 x 10 in. portrait of Mary Pickford inscribed and signed; Robert Redford signed agreement dated April, 1979 (page four only); two inscribed and signed 8 x 10 in. portraits of Jimmy Stewart with a signed agreement (page twelve only); gelatin silver matte double-weight portrait of Spencer Tracy signed with sentiment, with mounting residue on the verso. **$600 – $800**

350. Oversize portrait of young Natalie Wood signed. Gelatin silver matte double-weight 11 x 14 in. print of the young Natalie Wood. A wonderful portrait of the smiling child star with ribbons in her hair. Inscribed in blue ink on the image, *"Thanks for all the nice stories and pictures. Natalie Wood 1946"*. Fine; with crease at upper right and light bend at lower left corner. **$1,000 – $1,500**

352. Collection of Hollywood portraits signed, Bing Crosby, Jack Dempsey, Bob Hope and others. Collection of 21 gelatin silver prints (8 x 10 in. to 11 x 14 in.) by Russell Ball, Jack Freulich, Whitey Schafer, Melbourne Spurr and other photographers. Each is inscribed and signed in ink. Portraits include John Boles, Barbara Britton, Bing Crosby, Priscilla Dean, Jack Dempsey (6 7/8 x 9 7/8 in.), Reginald Denny, Hoot Gibson, Jean Hersholt, Bob Hope, Carl Laemmle, Laura La Plante, Fred McMurray, Dennis Morgan, Pat O'Malley, Dick Powell, Gladys Swarthout, Loretta Young and others. Very good to fine. **$400 – $600**

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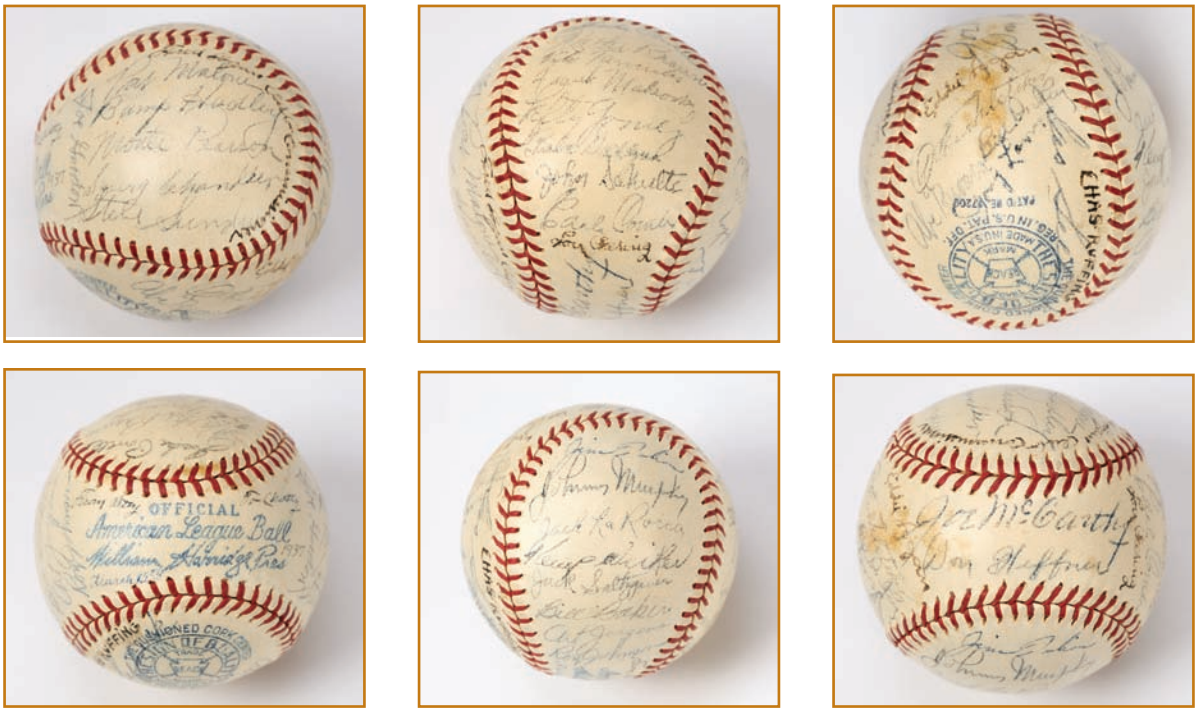
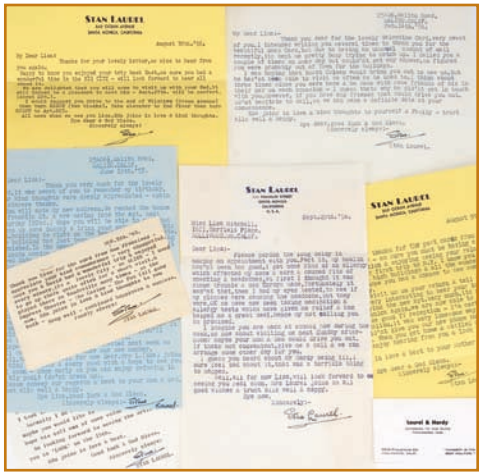
353. *Four Sons* cast-signed portrait. (Fox, 1928) Gelatin silver matte double-weight 11 x 12 ½ in. print of the principal cast members of *Four Sons* by Max Munn Autrey inscribed *"To J. H. Huber. With best wishes from Grandman Berule and family in 'Four Sons'"* and signed by Earle Foxe, June Collyer, James Hall, Charles Morton, John Ford, Margaret Mann, George Meeker and Francis X. Bushman, Jr. Fine; with handling. **$300 – $500**

354. Autograph album signed by Elvis Presley from *Love Me Tender*, Annette Funicello, Debra Paget and others. 4 ½ x 6 in. hardcover autograph album featuring 26 autographs from *The Adventures of Spin and Marty*, *The Mickey Mouse Club* and *Love Me Tender* including Elvis Presley, Tim Considine, David Stollery, Harry Carey, Jr., Annette Funicello (signed Mouseketeer Annette), Connie Gilchrist, Melinda Plowman, Hermes Pan, Debra Paget, Richard Egan, Bob Middleton, Herbert Ryman (with original Mickey Mouse and unicorn drawing), original Mickey Mouse drawing signed by Roy Williams and Jimmie Dodd and others. The album belonged to Kathleen Breedlove and bears her initials, name and address on the front pastedown endpaper. This young woman was apparently acquainted with one of the studio heads and thus able to obtain the autographs on the set. A wonderful collection of autographs. **$300 – $500**



355. 1937 New York Yankees signed baseball. Baseball signed by the 1937 New York Yankees baseball team including Bill Baker, Walter Brown, Babe Dahlgren, Lou Gehrig (ballboy signature), Lefty Gomez, Bump Hadley, Don Heffner, Roy Johnson, Art Jorgens, Eddie Logan (ballboy signature), Frank Makosky, Pat Malone, Johnny Murphy, Monte Pearson, Jake Powell, Red Ruffing, Jack Saltzgaver and others. The hide retains a nice, creamy color with some of the signatures exhibiting minor fading, but most remain very clear. **$800 – $1,200**

356. No Lot.



357. Archive of Stan Laurel signed letters to actress Lisa Mitchell. Series of hand-typed, signed letters from Stan Laurel to his friend, actress Lisa Mitchell (*The Ten Commandments* plus 1960's TV episodes) illuminating a caring and thoughtful relationship between the two, spanning the years 1956 through 1963. Her friendship with Laurel was the feature of a 1960 LOOK Magazine article. Included are (6) letters with envelopes and (1) postcard typed and signed by Laurel, plus a joke business card which Laurel and Hardy had made for personal rather than professional use together with a note in Laurel's hand about a source for 16mm films. **$400 – $600**

358. - 359. No Lot.

360. Vintage 1938 Walt Disney cel from *Brave Little Tailor*. (Walt Disney, 1938) Vintage Walt Disney cel featuring Mickey Mouse swatting at seven flies flying above his head, with a Courvoisier-type production background, from *Brave Little Tailor*. Framed. **$1,500 – $2,000**

361. Original Walt Disney Pinocchio maquette from *Pinocchio*. (Walt Disney, 1940) Original Walt Disney Studio maquette of Pinocchio measuring 8 ½ in. tall, constructed of plaster over wire with hand-painted details. The maquette dates from approximately 1938 (prior to the release of the film) and is marked on the edge of the base "© WDP" and stamped on the bottom with "Return to character model department #22". The animators would refer to these three dimensional plaster maquettes during production for visual continuity. An important Disney relic from one of the most iconic and recognizable characters in the history of animation. **$4,000 – $6,000**

362. Original Walt Disney Jiminy Cricket maquette from *Pinocchio*. (Walt Disney, 1940) Original Walt Disney Studio maquette of Jiminy Cricket measuring approximately 5 ¾ in. tall (at the antennae), constructed of plaster over wire with hand-painted details. The maquette dates from approximately 1938 (prior to the release of the film) and is marked on the edge of the base "© WDP" and stamped on the bottom with "1". The animators would refer to these three dimensional plaster maquettes during production for visual continuity. An important Disney relic from one of the most iconic and recognizable characters in the history of animation. It exhibits some cracking on the right leg. **$4,000 – $6,000**

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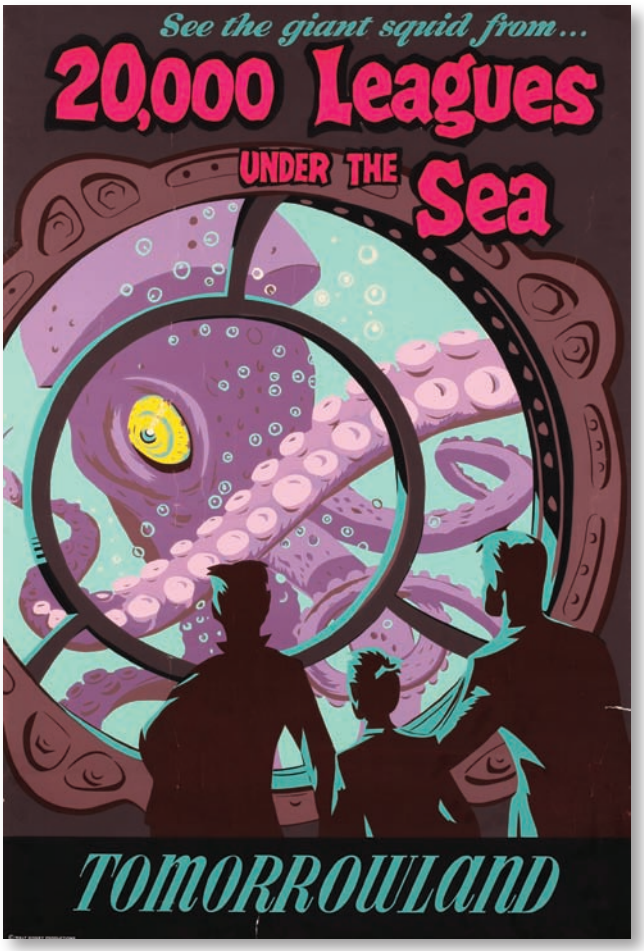
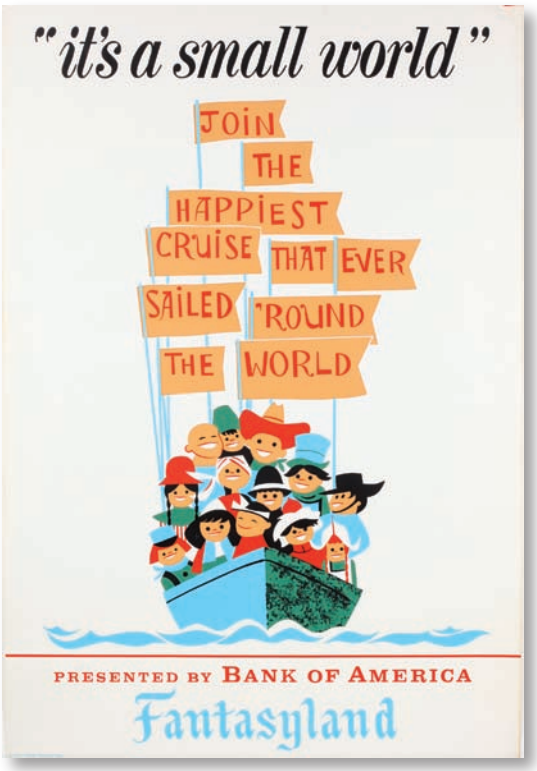


363. Disneyland *20,000 Leagues Under the Sea* attraction poster. Rare original silkscreened color poster for the Tomorrowland in Disneyland attraction *20,000 Leagues Under the Sea*. The ride featured the *Nautilus* submarine on an underwater adventure among sea creatures, ruins of lost civilizations and other fantastic settings. The poster artwork shows people looking out a porthole window at a giant squid. Printed in rich, vibrant colors, the poster is mounted on archival linen. It measures 35 ¾ in. x 54 in. A fantastic relic from the golden age of animatronic ride attractions. **$4,000 – $6,000**

364. Disneyland *Tomorrowland Monorail* attraction poster. Original silkscreened color poster for the Disneyland-Alweg Monorail System attraction at Disneyland. Printed with "Monorail – First in America! – Board via Speedramp in Tommorowland or Disneyland Hotel Station" in vivid reds and blues on a silver background. It measures 35 x 54 in. It exhibits some chipping and tears at the upper right edge and the bottom edge; otherwise, in excellent condition. **$1,500 – $2,000**



365. Disneyland *It's a Small World* attraction poster. Original silkscreened color poster for the *It's a Small World* attraction at Fantasyland in Disneyland. Printed with "Join the Happiest Cruise that ever Sailed 'Round the World" in vivid red, green, black, orange and blue on a white background. It measures 35 x 54 in. It exhibits a 2 ½ in. tear at the upper edge and small chips and creases at the corners; otherwise, in excellent condition. **$800 – $1,000**

366. Disneyland *Tom Sawyer Island* attraction poster. Original silkscreened color poster for the *Tom Sawyer Island* attraction at Frontierland in Disneyland. Printed with "Explore! Old Mill, Injun Joe's Cave, Tom and Huck's Tree House, Fort Wilderness, Castle Rock" in vivid reds, blues and greens. It measures 35 x 54 in. It exhibits minor chipping and paper loss at the upper and lower edges; otherwise, in excellent condition. **$1,500 – $2,000**

367. Disneyland *Frontierland* attraction poster. Original silk-screened color poster for the *Frontierland* attraction at Disneyland. Printed with "Colorful Exciting Adventures Aboard the 'Mark Twain' , The River Pirate Keel Boats & Indian War Canoes – All In…Frontierland" in vivid colors. It measures 35 x 54 in. It exhibits minor chipping and paper loss at the upper and lower edges; otherwise, in excellent condition. **$1,500 – $2,000**

368. Vintage animatronic Mickey Mouse store display. Vintage animatronic Mickey Mouse used in the Main Street Emporium at Disneyland in the 1950s. Both of Mickey's arms move up and down with the right one going higher and "waving". His head rotates back and forth and his eyes independently move back and forth as well and appear as if he's waving and looking at you! It exhibits slight fading and soiling to the costume and gloves as well as light paint cracks to the nose. The base is believed to have been replaced and the electric plug, while working, is an original 1950s non-safety plug but could be easily replaced. Measures 26 in. tall. From the collection of Walter Rusty Russell who worked at Disney Studio Prop Dept. **$2,000 – $3,000**

369. Vintage animatronic girl from It's a Small World attraction. Animatronic girl believed to be from the 1964 Disney exhibit at New York World's Fair. The girl moves from side to side with hands up as if holding a book. Like several other Disneyland attractions, "It's a Small World" originated with the 1964 New York World's Fair and after the fair closed, the ride was transferred to Disneyland and officially opened in 1966. Measures 29 in. tall x 10 in. wide at the hands and the electric plug has been upgraded to three prong. **$1,000 – $1,500**

370. Vintage Disneyland Jungle Cruise native dancer mask and staff. Vintage full-size native mask and staff used at Disneyland on the Jungle Cruise ride. The face mask is constructed of painted fiberglass with carved wooden teeth and adorned with feathers, strung shells, wool and dried grass. Overall length is approximately 24 in. The workmanship is top-quality. Includes a solid wood staff which was held by the native and measures 36 in. long. From the collection of Walter Rusty Russell who worked at Disney Studio Prop Dept. **$1,000 – $1,500**

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371. Vintage Disneyland Jungle Cruise boat pilot pith helmet, halberd and staffs. Vintage tour guide pith helmet with red fabric wrap and leather chin strap. Together with two vintage Jungle Cruise African staffs with ornately carved, hand painted and detailed wooden heads, as well as a halberd with metal head. The staffs feature solid wood poles and measure approx. 7 ft. long. All the pieces were used near the boat dock area. From the collection of Walter Rusty Russell who worked at Disney Studio Prop Dept. **$1,000 – $1,500**

374. Collection of 24 vintage storyboards for various Walt Disney movies. Collection of 24 vintage bound photographic copy storyboard books for various Walt Disney films. Each book, from 6 to 50 pages, each comprises multiple panoramic double-page photographs of the hand-drawn production storyboards of the complete sequence of scenes from the films. Bound in custom production-made hardcover bindings and embellished by hand by Walter Rusty Russell. Titles include (with number of books in parentheses): *The Shaggy D.A.* (5 books), *The Black Hole* (3), *Herbie Rides Again* (1), *Return from Witch Mountain* (3), *The Apple Dumpling Gang Rides Again* (1), *Something Wicked This Way Comes* (1), *Treasure of Matecumbe* (4), *The Last Flight of Noah's Ark* (2), *The North Avenue Irregulars* (1), *The Strongest Man in the World* (1), *The Castaway Cowboy* (1), *Herbie Goes Bananas* (1). From the collection of Walter Rusty Russell who worked at Disney Studio Prop Dept. **$400 – $600**

372. Prop spyglass from Pirates of the Caribbean Disneyland ride. This prop nonfunctioning spyglass/telescope was used on the Pirates of the Caribbean ride at Disneyland circa 1960s. After the ride was refurbished in the 1970s, the spyglass was replaced and possibly reused in unidentified Disney films. Constructed of brass, the letters "WDP" (Walt Disney Productions) are engraved at the outside edge of the large section. When fully extended it measures 32 in. long. From the collection of Walter Rusty Russell who worked at Disney Studio Prop Dept. **$800 – $1,200**

373. Three original photographs of the "Nautilus" set from *20,000 Leagues Under the Sea*. (Walt Disney, 1954) Three original 4 x 5 in. original black and white photographs of the "Nautilus" set from the film. **$200 – $300**

375. Walt Disney / Michael Eisner "Think Walt" Key to the Kingdom Plaque. Wooden perma-plaque measuring 15 in. x 21 in. with an 11 in. x 14 in. photograph of Walt Disney and an attached key engraved "Think Walt". Along the bottom the plaque reads "To Michael Eisner / You are now the guardian of three magic Kingdoms, a legendary studio, an Epcot Center and a vast legacy / When decisions are not easy, these words are your key to any challenge / 'Think Walt' / The possibilities are endless". **$400 – $600**

Archive of original conceptual renderings for Disneyland and Walt Disney World by Harry Johnson and Herbert Ryman

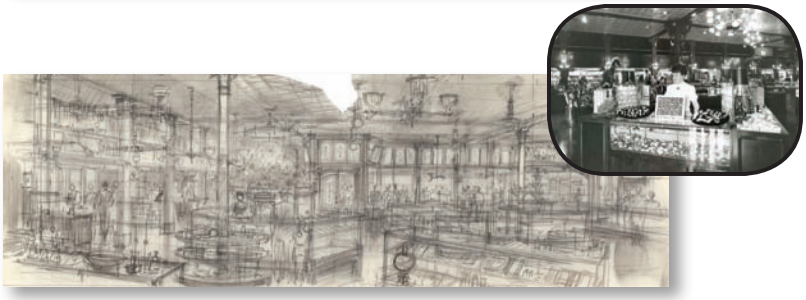
Harry Johnson

Beginning his career on the silent films of Mary Pickford, the work of Harry Johnson would span the history of Hollywood – *The Hunchback of Notre Dame*, *Romeo and Juliet*, *The Good Earth*, *Grand Hotel*, *Gaslight*, *The Picture of Dorian Gray* – being only a few of the films he worked on. Brought on the Disneyland project by Herbert Ryman, his work would encompass the area from the Main Entrance to the Hub.

Herbert Dickens Ryman

Considered the original designer of Disneyland, having created the first overall concept, Herbert Ryman began his career in the art department of M-G-M, his work adding to the screen styling of such classics as *David Copperfield*, *A Tale of Two Cities*, *The Good Earth* and *Mutiny on the Bounty*. In alliance with Walt Disney, animation was redefined with *Pinocchio*, *Fantasia* and *Bambi*, in which he served in art director capacities.

376. Conceptual artwork for Walt Disney's Disneyland "Hideout" by Harry Johnson. Conceptual design artwork for Walt Disney's "Hideout" at Disneyland by Harry Johnson accomplished in charcoal with color accents on a 13 ¾ in. x 28 in. leaf of artist vellum. Tucked behind the Red Wagon Inn restaurant, and accessed by a secret entrance, this design depicts the private room in which Walt Disney would entertain special guests with a fully stocked wet bar – the only place in Disneyland to serve alcohol. It features ornate late 19th century-style lamps and carved woodwork. It exhibits small chips and paper loss at the left and right edges. **$400 – $600**



377. Conceptual artwork for Emporium interior – Main Street, Disneyland by Harry Johnson. Conceptual design artwork for a panoramic view of the Emporium interior on Main Street at Disneyland by Harry Johnson accomplished in charcoal on an 11 ½ x 34 in. leaf of artist vellum. It features gas lamps, carved wooden bar, paneled walls, leafy plants and long buffet tables of food in the style of the late 19th century. It has a 4 in. long x 2 ½ in. tall triangular chip missing from the center top edge and paper loss at the upper left corner tip. **$400 – $600**

378. Conceptual artwork for Disneyland entrance by Harry Johnson. Two conceptual designs for panoramic views of the entrance at Disneyland by Harry Johnson accomplished in charcoal on 14 x 34 in. leaves of artist vellum. They feature the Disneyland railroad station above the entrance, a tunneled berm, flowers displaying "Disneyland" lettering and an image of Mickey Mouse in homage. One exhibits a 5 in. jagged tear at the left edge and tape reinforcement on the verso, with both showing darkening and paper loss at the edges. **$600 – $800**

379. Conceptual artwork for Candy Palace interior – Main Street, Disneyland by Harry Johnson. Conceptual design artwork for a panoramic view of the Candy Palace interior on Main Street at Disneyland by Harry Johnson accomplished in charcoal on a 14 x 34 in. leaf of artist vellum. It features a carved wooden bar, paneled walls, gas lamps, shelves and jars laden with varieties of candy in the style of the late 19th century. A beautiful and finely detailed drawing. Exhibits chipping and paper loss along the edges. **$400 – $600**

380. Conceptual artwork for Puffin Bakery interior – Main Street, Disneyland by Harry Johnson. Conceptual design artwork of the Puffin Bakery interior on Main Street at Disneyland by Harry Johnson accomplished in charcoal with color accents on a 14 x 31 in. leaf of artist vellum. It features an ornately carved wooden interior with glass cases laden with varieties of baked goods and men and women dressed in the style of the late 19th century. A beautiful and finely detailed drawing. Exhibits chipping and paper loss along the edges. **$400 – $600**

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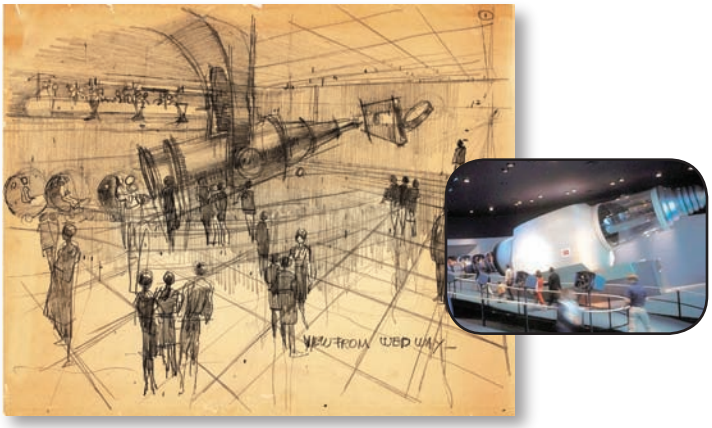
381. Conceptual artwork for Disneyland Hub by Harry Johnson. Conceptual design artwork of the Disneyland Hub by Harry Johnson accomplished in charcoal on an approx. 14 x 25 in. leaf of artist vellum. The right half of the drawing exhibits more detail with enhanced shaded areas, figures in full dress and full foliage, while the left half features more architectural designs. Exhibits chipping and paper loss along the edges. **$400 – $600**

382. Conceptual artwork for Market House – Main Street, Disneyland by Harry Johnson. Conceptual design artwork of the Market House on Main Street at Disneyland by Harry Johnson accomplished in charcoal with color accents on a 14 x 38 in. leaf of artist vellum. It features an ornate interior filled with tables and chairs, latticed windows, gas lamp chandeliers, a butcher cutting meat and a man dressed in bowler hat smoking a cigar. A beautiful and finely detailed drawing. Exhibits a 3 in. diagonal tear at the lower center edge, chipping and paper loss along the edges. **$400 – $600**

384. Conceptual drawing for Avenue of Tomorrowland at Walt Disney World by Herbert Ryman. Conceptual design artwork for the "Avenue of Tomorrow" by Herbert Ryman accomplished in ink and watercolor on a 19 x 24 in. leaf of artist illustration paper (mounted to slightly larger board) and featuring people crossing the bridge into Tomorrowland passing two waterwalls. The finished design was slightly modified from this concept design. Rubber stamp "© Walt Disney Productions" at the lower right border. A fantastic original Herbert Ryman design. **$2,000 – $3,000**

385. Conceptual drawing for Emporium – Main Street, Disneyland by Harry Johnson. Conceptual design artwork of the Emporium on Main Street at Disneyland by Harry Johnson accomplished in charcoal with color accents on a 19 x 32 ½ in. leaf of artist illustration paper. It features an interior with Corinthian columns, chandeliers, glass cases and tables laden with all varieties of toys and goods. A beautiful and finely detailed drawing. Exhibits chipping and paper loss along the edges. **$400 – $600**

383. Collection of blueprint designs and conceptual artwork for a horse-drawn street car, Main Street buildings, Fire Station, Maxwell House Coffee House and other Disneyland attractions featuring two Herbert Ryman designs. Collection of ten blueprints and conceptual drawings for a horse-drawn street car and various Disneyland attractions featuring two Herbert Ryman designs: one a blueline on a 30 ½ x 58 ¾ in. leaf of artist vellum for a 1959 Preview of New Attractions in Disneyland including Matterhorn, Submarine and Autopia. This drawing was the basis for a billboard painting that was then set on the site. Another Ryman brownline on a 17 ½ x 33 in. leaf of vellum (mounted on 19 ½ x 36 in. board) features the River Belle Terrace of Frontierland, which was originally the Aunt Jemima Pancake House when the park opened in 1955, but was revised to the River Belle Terrace in 1971. In addition, there are designs and blueprints for Main Street buildings along the 300, 400 and 500 blocks, the Disneyland Fire Station in Town Square where Walt Disney would occasionally stay the night in a second story apartment, Maxwell House Coffee House, "Hideout", Red Wagon Inn at Disneyland Hub, which features a working construction blueprint design and others. Some exhibit chipping, edge tears and paper loss at the edges. **$600 – $800**

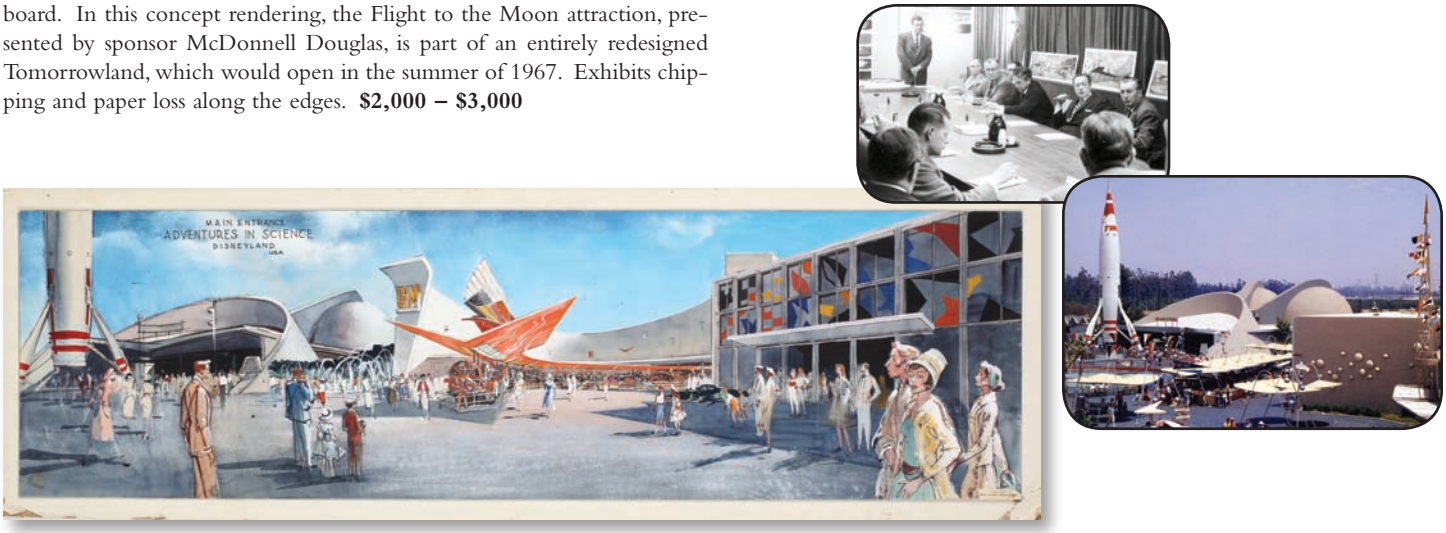


386. Conceptual artwork for Adventure Thru Inner Space attraction by Herbert Ryman. Conceptual design artwork of the Adventure Thru Inner Space attraction at Disneyland by Herbert Ryman accomplished in pencil with color accents on a 12 ¼ x 15 ½ in. leaf of artist illustration paper. Ryman's father was a doctor and this first concept design of the miniaturizing "mighty microscope" was actually of a Bausch & Lomb set on its side, the device then streamlined and stylized. A beautiful and finely detailed drawing. Exhibits slight toning, tiny chips and edge tears. **$2,000 – $3,000**

387. Conceptual artwork for Flight to the Moon at Tomorrowland by Herbert Ryman. Conceptual design artwork of the Flight to the Moon attraction at Tomorrowland by Herbert Ryman accomplished in acrylic on a 10 ¼ x 15 in. leaf of artist illustration board. In this concept rendering, the Flight to the Moon attraction, presented by sponsor McDonnell Douglas, is part of an entirely redesigned Tomorrowland, which would open in the summer of 1967. Exhibits chipping and paper loss along the edges. **$2,000 – $3,000**

389. Conceptual artwork for entrance to Adventureland at Walt Disney World by Herbert Ryman. Conceptual design artwork of the entrance to Adventureland at Walt Disney World by Herbert Ryman accomplished in charcoal on a 15 x 30 in. leaf of artist vellum and mounted to 17 x 40 in. artist board. It features a signpost with various cities in the foreground and a large covered bridge over a lagoon with palm trees. "© Walt Disney Productions" rubber stamp at the lower right border. Exhibits slight wear at the corner tips of the mounting board. **$400 – $600**

390. *The Immigrants at Ellis Island* original Herbert Ryman study for Walt Disney World mural. On entering The American Adventure pavilion within the Epcot World Showcase at Walt Disney World, you see an impressively large mural depicting immigrant arrival at Ellis Island. This is the original study accomplished in oil on a 30 x 40 in. leaf of artist's illustration board (image size 18 ¾ x 38 in.). A vivid and moving portrayal of the immigrant experience at Ellis Island. **$2,000 – $3,000**



388. Conceptual artwork for entrance to Tomorrowland by Herbert Ryman. Conceptual design artwork of the Entrance to Tomorrowland at Disneyland by Herbert Ryman accomplished in ink and watercolor on a 14 ¾ x 51 ½ in. leaf of artist illustration board (affixed to slightly larger board). After the successful opening of Disneyland, and during the building of Tomorrowland, the General Motors Corporation was approached as potential sponsors for an "Adventures in Science" attraction – a matter that would be declined, to the dismay of Walt Disney. A vivid and finely detailed concept rendering. Disney production rubber stamps with approval notations and Wed Enterprises data sheet label on the verso. Mounting board exhibits some wear at the corners. Reference image features this artwork behind Walt Disney in the board room. **$4,000 – $6,000**

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391. Olive Ann Alcorn nude portrait by Xan Smith. Silver Bromide matte buff double-weight 8 x 10 in. print, ca. 1923 of Olive Ann Alcorn by Xan Smith for a so-called "art instruction book" of classic female nudes. She appeared in Charlie Chaplin's 1919 *SUNNYSIDE* and the 1925 *PHANTOM OF THE OPERA*. Excellent, with faint silvering at edges of image. **$200 – $300**

393. Clara Bow oversize gallery portrait. Silver Bromide matte double-weight buff 11 x 14 in. gallery print of Clara Bow, bare-shouldered in a remarkably modern form-fitting gown. Very fine, with a few scattered tiny surface stains. **$400 – $600**

392. Collection of Clara Bow gallery portraits by Eugene Robert Richee. (4) Gelatin silver semi-gloss double-weight 8 x 10 in. gallery prints of Clara Bow by Eugene Robert Richee, ca. 1927, each with photographer and studio stamps on verso, Very fine to Excellent. **$200 – $300**

394. Joan Bradshaw oversize portrait by Andre de Dienes. Gelatin silver glossy double-weight 10¼ x 11½ in. print of Joan Bradshaw shot in 1950 by Andre de Dienes and printed ca. 1955 by him. Well-known men's magazine model was also occasional arm dressing for 1950's celebrities like Elvis Presley. Excellent, with photographer's rubber stamp on verso. **$400 – $600**

395. Louise Brooks gallery portrait by Eugene Robert Richee. Gelatin silver glossy 8 x 10 in. print of Louise Brooks for general Paramount publicity, ca. 1927 by Eugene Robert Richee, with photographer and Paramount Pictures rubber stamp on verso. Excellent. **$800 – $1,200**

396. Louise Brooks French portrait for Prix de Beaute. (Sofar-Film, 1930) Gelatin silver semi-gloss double-weight 7 x 9¼ in. French print by "PARIS PHOTO" presumably as general publicity for her only French film, *Prix De Beaute,* which immediately follows her two great German classics. Fine, with very faint corner creases and minor handling. **$800 – $1,200**

397. Louis Brooks key set portrait from *Now We're In the Air* by Eugene Robert Richee. (Paramount, 1927, presumed lost) Gelatin silver glossy 8 x 10 in. print of Louise Brooks from *Now We're In the Air* by Eugene Robert Richee, with photographer and Paramount Pictures rubber stamp on verso and key set number 668-167 in india ink on the negative. Excellent. **$2,000 – $3,000**

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398. Louise Brooks gallery portrait by Eugene Robert Richee. Gelatin silver glossy 8 x 10 in. print of Louise Brooks for general Paramount publicity, ca. 1927 by Eugene Robert Richee, with photographer and Paramount Pictures rubber stamp on verso. Excellent. **$2,000 – $3,000**

399. Louise Brooks gallery portrait by M.I. Boris. Gelatin silver glossy 8 x 10 in. print of Louise Brooks for general Paramount publicity, ca. 1925 by M.I. Boris, with Paramount Pictures typed stamp on verso. Though not created specifically for the film, this image appears in *Pandora's Box* as an illustration of her character's showgirl period. Very fine, with faint even toning and very light handling. **$1,000 – $1,500**

400. Louise Brooks oversize German gallery portrait for *Pandora's Box*. (Nero Film, 1929) Gelatin silver glossy double-weight 9¼ x 12 in. German print of Louise Brooks in her signature film, G.W. Pabst's *Die Büchse der Pandora*. Original German material of any sort for this, her most important film, is quite scarce. Her name in pencil on verso is believed to be signed in Brooks' own hand as she was known to do with virtually every print of herself that passed through her possession. Excellent. **$2,000 – $3,000**

401. Lon Chaney, Jr. oversize portrait from *The Wolf Man*. (Universal, 1941) Gelatin silver matte double-weight 10½ x 13½ in. print of Lon Chaney Jr. in monster character makeup for *The Wolf Man*. From the personal collection of makeup artist Jack Pearce, responsible for creating this iconic character look. Very fine, with minor creasing at corners. **$600 – $800**

403. Portrait of Virginia Cherrill by Clarence Sinclair Bull. Gelatin silver semi-gloss double-weight 8 x 10 in. print of Virginia Cherrill by Clarence Sinclair Bull; with blind embossed stamp, photographer and M-G-M rubber stamp and portrait number *B6921* in pencil on the verso. Fine; with 1 in. bend at the upper left border corner and handling. **$200 – $300**

402. Lon Chaney, Jr. portrait from *The Mummy's Tomb*. (Universal, 1942) Gelatin silver glossy 8 x 10 in. print of Lon Chaney Jr. and his personal dog Wolf from *THE MUMMY'S TOMB*, with studio snipe affixed to rear, and date-stamped "JUL 28 1942" by print publication. Very good to fine with some wrinkling from snipe shrinkage and minor handling. **$200 – $300**

404. Dolores Del Rio oversize gallery portrait by Laszlo Willinger. Gelatin silver semi-gloss double-weight 10 x 13 in. print of Dolores Del Rio by Laszlo Willinger; with photographer and M-G-M rubber stamp on the verso and portrait number *6590* in pencil. Fine; with creasing at the corner tips and impression marks at the upper left. **$200 – $300**

405. Collection of portraits of Marlene Dietrich from *The Blue Angel*, *Desire* and other films. Collection of six gelatin silver glossy 8 x 10 in. prints of Marlene Dietrich from *The Blue Angel*, *Desire* and other films. Very good to fine. **$200 – $300**

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406. Greta Garbo gallery portrait by Clarence Sinclair Bull for *Anna Karenina*. (MGM, 1935) Gelatin silver semi-gloss double-weight 8 x 10 in. gallery print of Greta Garbo in *Anna Karenina* by Clarence Sinclair Bull, with his rubber stamp on verso, and his penciled image ID #815-X-147. Excellent. **$600 – $800**

409. Greta Garbo oversize gallery portrait by Clarence Sinclair Bull. Silver Bromide matte double-weight buff 10 x 13 in. print of Greta Garbo by Clarence Sinclair Bull, with his blind embossed stamp at lower right and rubber stamp on verso, plus pencil attributions "R-21" and (portrait #)132728. Very fine. **$400 – $600**

410. Greta Garbo gallery portrait by Ruth Harriet Louise. Gelatin silver semi-gloss double-weight 8 x 10 in. gallery print of Greta Garbo, ca. 1928 by Ruth Harriet Louise, with her embossed blind-stamp at lower right recto, and her rubber stamp and studio snipe on verso. Very fine with very minor toning. **$300 – $500**

407. Greta Garbo oversize portrait by Clarence Sinclair Bull for *Camille*. (MGM, 1937) Gelatin silver matte double-weight print of Greta Garbo from *Camille* by Clarence Sinclair Bull, 10 x 13 in., with photographer blind embossed stamp at lower right, and his rubber stamp on verso. Very fine. **$400 – $600**

408. Greta Garbo oversize portrait by Clarence Sinclair Bull for *Susan Lenox <Her Fall And Rise>*. (MGM, 1931) Silver Bromide matte double-weight buff 11 x 14 in. print of Greta Garbo in *Susan Lenox <Her Fall And Rise>* by Clarence Sinclair Bull, with his blind embossed stamp at lower right and rubber stamp on verso, plus pencil attribution (portrait #)132717. Very fine, with minor grease-pencil mark at upper left margin, and tiny signs of handling. **$2,000 – $3,000**

411. Jean Harlow gallery portrait by Russell Ball. Gelatin silver semi-gloss double-weight 8 x 10 in. gallery print of Jean Harlow by Russell Ball taken in September 1934, with his rubber stamp on verso, and penciled #2832. Please note this is the same dress Harlow wears in the iconic and legendary bearskin rug portrait by George Hurrell. Excellent. **$400 – $600**

412. Jean Harlow gallery portrait by Ted Allen. Gelatin silver semi-gloss double-weight 8 x 10 in. gallery print of Jean Harlow by Ted Allen, ca. 1936 with his rubber stamp on verso. Very fine, with tiny traces of handling. **$300 – $500**

413. Jean Harlow oversize gallery portrait by George Hurrell. Gelatin silver semi-gloss double-weight 10 x 13 in. gallery print of Jean Harlow by George Hurrell, ca. 1932, with his embossed blind-stamp in lower right recto, and photographer and studio stamp on verso, as well as press agency stamp. Fine, with light signs of handling, tiny pinhole in center of image, and mount remnant around margins on verso. **$600 – $800**

414. Jean Harlow gallery portrait in lingerie. Gelatin silver 8 x 10 in. print, ca. 1932 of Jean Harlow posing very seductively in floor-length nightgown, with "C-21" inscribed in negative. Very fine, with a hint of toning at edges. **$400 – $600**

415. Jean Harlow oversize gallery portrait by George Hurrell. Gelatin silver matte double-weight 10 x 13 in. print of Jean Harlow by George Hurrell, with his rubber stamp on verso. Very fine, with 1" print-dryer crease at center lower margin. **$600 – $800**

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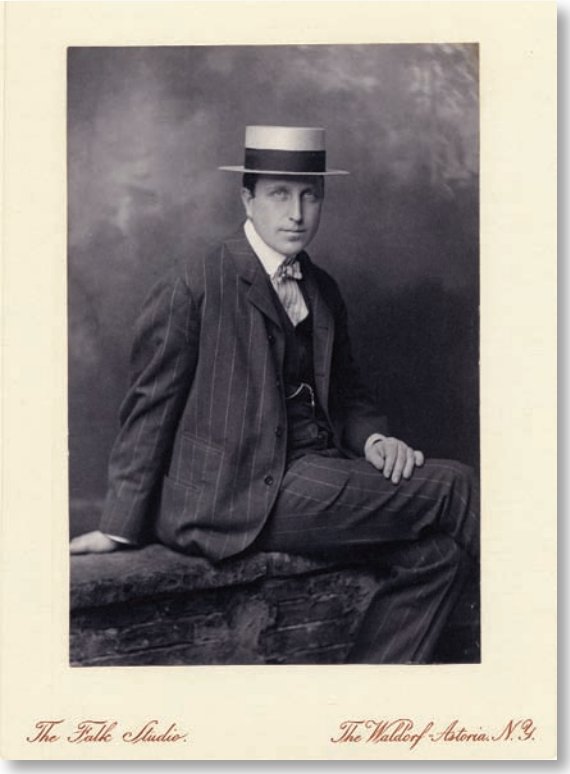

416. Platinum print portrait of William Randolph Hearst by Benjamin J. Falk. Borderless 3¾ x 5½ in. (on 10 x 12 in. beveled edge, textured linen mount) platinum print of William Randolph Hearst by Benjamin J. Falk; with photographer embossed seal at lower center mount and "The Falk Studio The Waldorf-Astoria, N.Y." printed along the lower edge. A custom portrait commissioned by Hearst. Excellent; with missing upper and lower left mount corner tips and smudging at the right mount edge. "The first strong adherent of artificial light sources in the studio, Benjamin 'Jake' Falk created portraits that were among the most dramatically sculptural looking images of the 19th and early 20th centuries. Possessed of a playful visual wit, he often experimented with his images, using curious juxtapositions, unusual poses, and lighting highlights to convey distinctiveness of personality" [Dr. David S. Shields, *Broadway Photographs*]. **$1,000 – $2,000**

418. Arline Hunter portrait by Andre de Dienes. Gelatin silver glossy double-weight 8¾ x 8¾ in. print of Arline Hunter shot in 1953 by Andre de Dienes and printed in 1956 by him. Hunter is best known as both an early Playboy centerfold, and the star of the soft-core porno short which many attributed to a young Marilyn Monroe. Very fine, trimmed for cropping by photographer, with his rubber stamp on verso. **$400 – $600**

419. Boris Karloff portrait from *Frankenstein*. (Universal, 1931) Gelatin silver glossy 8 x 10 in. print of Boris Karloff in full character makeup and costume for the Universal horror classic *FRANKENSTEIN*, with rubber stamps on verso, "KARLOFF UNIVERSAL PICTURES STAR" and "FROM THE RON BORST COLLECTION". Very fine, with very minor stain at center top margin. **$300 – $500**

417. Alfred Hitchcock iconic profile portrait by George Dodge. Silver Bromide matte buff double-weight 8 x 10 in. print of Alfred Hitchcock by George Dodge, with his rubber stamp on verso. This is the classic profile of the great director, framed here in the backlight of the train or plane window behind him. Excellent. **$200 – $300**

420. Boris Karloff oversize portrait as "The Monster" from *Frankenstein* by Roman Freulich. (Universal, 1931) Gelatin silver matte double-weight 10¼ x 13¼ in. print of Boris Karloff in monster character makeup for *Frankenstein* by Roman Freulich, with his Universal Pictures rubber stamp on verso. From the personal collection of makeup artist Jack Pearce, responsible for creating this iconic character look. Very fine, with tiny flaking at extreme edges, and scrapbook removal spots on verso at corners. **$1,000 – $1,500**

421. Boris Karloff oversize portrait as "The Monster" from *Frankenstein*, signed by Roman Freulich. (Universal, 1931) Gelatin silver matte double-weight 10¼ x 13½ in. print of Boris Karloff in monster character makeup for *Frankenstein*, hand signed at lower left by the photographer in red pencil, "Freulich", with Universal Pictures rubber stamp on verso. From the personal collection of makeup artist Jack Pearce, responsible for creating this iconic character look. Very good, with flaking and minor losses at corners, and at center right margin. **$1,000 – $1,500**

422. Collection of portraits of Vivien Leigh. Collection of five gelatin silver (two buff matte) portraits of Viven Leigh, approximately 8 x 10 in., by Angus McBean, Sasha and Rex Smith; with photographer rubber stamp and notations on the verso, one with Leigh's ownership rubber stamp. Together with an envelope addressed to Leigh and stamped *Caesar and Cleopatra* (UA, 1945). **$200 – $300**

424. Carole Lombard oversize gallery portrait by Robert Coburn. Gelatin silver glossy double-weight 10¼ x 13¾ in. print of Carole Lombard by Robert Coburn, with his rubber stamp on verso, plus several movie magazine stamps and notations (attributing time of use to 1942). Very fine, with tiny spot of emulsion loss at center top margin. **$400 – $600**

423. Carole Lombard key set portrait by Ernest A. Bachrach from *In Name Only*. (RKO, 1939) Gelatin silver glossy 8 x 10 in. print of Carole Lombard for *In Name Only* by Ernest A. Bachrach, with photographer and studio rubber stamps on verso. Fine, with 2" upper left corner crease. **$200 – $300**

425. Diana Miller partial nude portrait. Gelatin silver glossy 8 x 10 in. print, ca. 1925, of silent-western femme fatale Diana Miller, in a remarkably revealing pose. She was dead just a year later at age 25. Very fine, with only the slightest hints of handling. **$200 – $300**

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426. Early Marilyn Monroe oversize portrait by Andre de Dienes. Gelatin silver matte double-weight 9½ x 10½ in. print of a young Marilyn Monroe(ca. 1946) by Andre de Dienes(printed later by him). Enigmatic and remarkably refreshing study of this photographer's favorite subject. Excellent, with photographer's rubber stamp on verso. **$400 – $600**

428. Marilyn Monroe portfolio by Philippe Halsman. Set of ten Philippe Halsman limited edition oversize gelatin silver prints of Marilyn Monroe. Measuring approx. 10 7/8 in. x 13 7/8 in. each, these iconic black & white images of Monroe were taken by legendary portrait photographer Philippe Halsman. This edition was limited to 250 and each photograph bears a rubber stamp on the verso from the Halsman Studio, copyright 1981 (eight of the photographs are numbered 111/250; the other two are numbered 107/250 and 133/150). Comes with the original linen presentation box with the "Halsman Marilyn" label. In fine condition. **$2,000 – $3,000**

427. Marilyn Monroe oversize file print by H. Maier Studios. (ca. 1944) Gelatin silver matte double-weight 11 x 14 in. print of Marilyn Monroe(still Norma Jean Dougherty at this time) by H. Maier Studios, with photographer's blind embossed stamp at lower right. Excellent, with very slight trace on verso of hinge removal. **$400 – $600**

429. Marilyn Monroe and Billy Wilder portrait from *The Seven Year Itch*. (TCF, 1955) Gelatin silver glossy 8 x 10 in. print of Marilyn Monroe and Billy Wilder on the set of *The Seven Year Itch*, during a break in filming the iconic subway grate scene. A rare, candid photograph. Fine; with chip at the lower right corner tip, scuffing at the upper right and mounting remnants on the verso. **$200 – $300**

430. Collection of portraits of Marilyn Monroe from *The Misfits*. (UA, 1961) Four gelatin silver glossy (one borderless double-weight) 8 x 10 in. prints of Marilyn Monroe on the set of *The Misfits* with Montgomery Clift and Clark Gable. Fine; with handling. **$300 – $500**

431. Collection of portraits of Marilyn Monroe from *As Young As You Feel* and *The Seven Year Itch*. (TCF, 1951 and 1955) Four gelatin silver glossy 8 x 10 in. portraits of Marilyn Monroe; two from *The Seven Year Itch* (one picturing director Billy Wilder) with folding paper captions on the verso and two wardrobe continuity test shots from *As Young as You Feel* with binder holes at the left margins. **$300 – $500**

432. Marilyn Monroe portrait by Laszlo Willinger for *Ladies of the Chorus*. (Columbia, 1948) Gelatin Silver matte double-weight 8 x 10 in. print of a young Marilyn Monroe (ca. 1948) by Laszlo Willinger as general publicity for *Ladies of the Chorus;* Very good with slight waving and very minor spots at margin. **$200 – $300**

433. Marilyn Monroe file print by H. Maier Studios. (ca. 1944) Gelatin silver matte double-weight 8 x 10 in. print of Marilyn Monroe(still Norma Jean Dougherty at this time) by H. Maier Studios, with photographer's blind embossed stamp at lower right. Very fine. **$400 – $600**

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434. Collection of Marilyn Monroe studio publicity portraits and scenes. (5) Gelatin silver glossy 8 x 10 in. prints of Marilyn Monroe, comprised of (2) early posed cheesecake shots, and (1) each from the films *Home Town Story, Seven Year Itch,* and *Let's Make Love.* Very fine. **$400 – $600**

436. Collection of contact print portraits of Marilyn Monroe by Earl Leaf. (8) Gelatin silver glossy 2¼ x 2½ in. contact prints of Marilyn Monroe, ca. 1950, in a variety of glamour and cheesecake poses, pasted to 8.5 x 11 in. album page which is stamped by photographer Earl Leaf (noted for his men's magazine layouts) with occasional editorial markings, else Very fine. **$600 – $800**

435. Early Marilyn Monroe portrait by Andre De Dienes. Gelatin silver glossy double-weight 7 x 9½ in. print shot by Andre de Dienes in 1945 (printed later by the photographer) of Marilyn Monroe while she was still Norma Jean Dougherty. Fountain pen identified on verso by de Dienes "M. Monroe 1945" and the number "56" circled, plus photographer's attribution rubber stamps. Excellent. **$400 – $600**

437. Collection of contact print portraits of Marilyn Monroe by Earl Leaf. (9) Gelatin silver glossy 2¼ x 2¼ in. contact prints of Marilyn Monroe, ca. 1950, in a variety of cheesecake poses with playful Chihuahua dog, pasted to 8.5 x 11 in. album page which is stamped by photographer Earl Leaf(noted for his men's magazine layouts) with occasional editorial markings, else Very fine. **$600 – $800**

438. Marilyn Monroe oversize file print by H. Maier Studios. (ca. 1944) Gelatin silver semi-gloss double-weight 11 x 14 in. print of Marilyn Monroe (still Norma Jean Dougherty at this time) by H. Maier Studios, with photographer's blind embossed stamp at lower right. Fine, with very faint ageing shadows in background, and slight print-dryer wave at upper left corner. **$400 – $600**

439. Early Marilyn Monroe portrait by Andre De Dienes. Gelatin silver glossy double-weight 11 x 13¼ in. print shot by Andre de Dienes in the late 1940s (printed later by the photographer) of Marilyn Monroe while she was still Norma Jean Dougherty, with his studio rubber stamp on verso. This Santa Monica beach, bathing suit pose is one of the most iconic and admired images of this photographer's work with this subject. Very fine, with tiny emulsion chips along edges, and ½ in. crease at upper left corner. **$400 – $600**

440. Marilyn Monroe original 4 x 5 in. camera transparency. Ca. 1950 Kodachrome 4 x 5 in. original camera transparency of Marilyn Monroe in characteristic bathing suit pose. Excellent with no color fading. **$400 – $600**

441. Marilyn Monroe contact print by Harold Lloyd. Ca. 1952 gelatin silver glossy 2¼ x 2½ in. contact print of Marilyn Monroe, poolside in bathing suit, by Harold Lloyd. With later documentation attributing it as publicity for *How to Marry a Millionaire*. Fine, with minor crease at upper left corner. **$400 – $600**

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442. Marilyn Monroe oversize portrait by Andre De Dienes. Gelatin silver matte double-weight 9¾ x 12¼ in. print of Marilyn Monroe (ca. 1952) by Andre de Dienes (printed later by him). Iconic and well-known image of her naked under a sheet, enjoying breakfast in bed of raw eggs and milk. Excellent, with photographer's rubber stamp on verso. **$400 – $600**

443. No Lot.

444. Portrait of Maureen O'Sullivan. Gelatin silver semi-gloss double-weight 8 x 10 in. print of Maureen O'Sullivan; with paper caption on the verso. Very fine; with faint impressions at the center left. **$200 – $300**

446. Norma Shearer oversize carbon bromide portrait by James M. Doolittle signed. Tri-color carbon bromide 14 x 18 in. print (image size 10 x 13 in.) of Norma Shearer by James N. Doolittle used as the cover for the March 1936 issue of *Movie Mirror* magazine (an issue of the magazine is included with the lot). Mounted to custom 16 x 20 in. matt. Inscribed in ink on the image, *"To Richard Shearer, with all good wishes, Norma Shearer"*. Fine; with scuffing and handling. **$300 – $500**

445. Eleanor Powell portrait from *Honolulu* by Clarence Sinclair Bull. (MGM, 1939) Gelatin silver semi-gloss double-weight 8 x 10 in. print of Eleanor Powell in *Honolulu* by Clarence Sinclair Bull, with his credit stamp, portrait #1048x77, and studio typed caption on verso. Excellent. **$200 – $300**

447. No Lot.

448. Loretta Young oversize color carbon bromide portrait by James N. Doolittle. Tri-color carbon bromide 10 x 18 in. print (image size 10 x 12½ in.) of Loretta Young by James N. Doolittle. Mounted to custom 16 x 20 in. matte. Fine; with tiny color imperfections. **$400 – $600**

449. Collection of oversize portraits of mixed Hollywood subjects. Collection of 15 gelatin silver double-weight oversize portraits (some gallery portraits) of mixed Hollywood subjects by Clarence Sinclair Bull and Eugene Robert Richee. Subjects include Bud Abbott, Jack Benny, Jackie Cooper, Viola Dana, Marion Davies, Jimmy Durante, Clark Gable, Jeanette MacDonald, Gail Patrick, Mickey Rooney, Ann Sheridan and Claire Trevor. Some with photographer and studio rubber stamp, portrait number and paper caption on the verso. Very good to fine. **$600 – $800**

450. *The Hunchback of Notre Dame* studio keybook of the streets of Notre Dame. (RKO, 1939) Oilcloth bound Studio Keybook comprised of 54 black and white, 8 x 10 in. gelatin silver photographs individually tipped to the album pages, documenting the monumental set built to exact detail. Classic horror romance, and the favorite version of many historians for this oft-told tale. A few photos show bumping at interior or exterior edges, else fine condition; cover shows normal signs of handling and age. **$300 – $500**

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451. *China Seas* cast and crew portrait. (MGM, 1935) Gelatin silver matte 8 x 10 in. print from *China Seas* depicting cast members Clark Gable, Jean Harlow, and Wallace Beery being prepared for a scene by the cameraman Ray June and director Tay Garnett. Very fine. **$200 – $300**

452. Collection of *Tarzan* photographs featuring Johnny Weissmuller and Buster Crabbe and Edgar Rice Burroughs signed card. Collection of 15 glossy (some double-weight) 8 x 10 in. scene stills and candid behind-the-scenes portraits of Johnny Weissmuller, Maureen O'Sullivan, director W. S. Van Dyke, Johnny Sheffield, Buster Crabbe and others from *Tarzan the Ape Man*, *Tarzan Escapes*, *Tarzan in Exile*, *Tarzan's Secret Treasure* and *King of the Jungle*, together with 6 x 8 in. portrait of Weissmuller, his wife and Stubby Ranger at a pool and a 4½ x 6½ in. candid portrait of Weissmuller, O'Sullivan and W. S. Van Dyke on location; with paper caption and rubber stamps on the verso. In addition, a 3 x 5 in. card inscribed in black ink by Edgar Rice Burroughs, *"Sincerely, Edgar Rice Burroughs, Tarzana, Jan 6, 1930"*. **$400 – $600**

453. Collection of early *Tarzan* items, Elmo Lincoln, Enid Markey and others. Collection of six items featuring the earliest screen "Tarzan", Elmo Lincoln, and screen portrayals of "Jane" including a gelatin silver glossy double-weight borderless 6¼ x 8¼ in. portrait of Elmo Lincoln inscribed in black ink, *"To 'Leigh Smith' with the very best of wishes, from Elmo Lincoln 1918"*; Masterpiece Film Attractions TLS on "Adventures of Tarzan" letterhead regarding shipment of Episode #11 to a theater in Shamokin, PA; 8 x 10 in. glossy still and color lobby card from *The Return of Tarzan*, (Numa Pictures, 1920). Together with a gelatin silver matte double-weight borderless 7 x 9 in. portrait of Enid Markey, the first screen portrayal of "Jane", inscribed *"For Raymond, the dearest little boy I know, Most Sincerely, Enid Markey, 1918"* and a gelatin silver matte double-weight 8 x 10 in. portrait of Louise Lorraine, the second "Jane", inscribed *"To George, with best wishes & good luck, From Louise Lorraine"*. **$400 – $600**

454. Collection of early childhood photos of John Wayne (Marion Morrison) and family. Sepia-tone matte family photographs, ca. 1917, ranging in size from 2 x 4 in. to 3 x 5 in., depicting young John Wayne (nee Marion Morrison), his childhood home and surroundings, and family members. Wayne is identifiable in 5 of the 9 total images. **$1,000 – $1,500**

455. No Lot.

456. *The Maltese Falcon* original 8 x 10 camera negative of Humphrey Bogart and cast. (Warner Bros., 1941) Original negative from 8 x 10 in. view-camera of Humphrey Bogart, Mary Astor, Sydney Greenstreet, and Elisha Cook Jr. in *The Maltese Falcon*, the great crime film from Dashiell Hammett's novel which elevated Bogart from a screen "heavy" to superstar leading-man status. Fine, with print-cropping tape around margins, and "MF-70" inscribed in ink at lower right. **$400 – $600**

457. *Casablanca* original 8 x 10 camera negative of Yvonne singing La Marseillaise. (Warner Bros., 1943) Original negative from 8 x 10 in. view-camera of Madeleine LeBeau as "Yvonne", Humphrey Bogart's discarded girlfriend, infuriating the occupying Germans by singing the French national anthem. Conrad Veidt as Maj. Strasser watches with great interest from the background. Includes title and credits slug inserted at bottom, with print-cropping tape delineating the selected frame, and "C-59" inscribed in ink at lower right. Fine. **$400 – $600**

458. Original 8 x 10 camera negative of Bette Davis in *All About Eve*. (20th Century Fox, 1950) Original negative from 8 x 10 in. camera, being a definitive, iconic portrait of Bette Davis as Margo Channing. Hand-inscribed "791-S-1". Very fine. **$400 – $600**

459. Collection of original 8 x 10 camera negatives of Errol Flynn from *Captain Blood*. (Warner Bros., 1935) Original negatives (4) from 8 x 10 in. camera (each approx. 7½ x 9½ in.) all depicting Errol Flynn in *Captain Blood*. Fine, with a few tiny corner and margin chips. **$400 – $600**

460. Three original 8 x 10 camera negatives of Rita Hayworth in *Salome*. (Columbia, 1953) (3) Original negatives from 8 x 10 in. camera of Rita Hayworth in *Salome* attributed to Robert Coburn, hand-inscribed "D-8117-78C, 194C, and 241C". Very Fine except 78C, which has a few scratches on celluloid side. **$400 – $600**

461. Original 8 x 10 camera negative of Rita Hayworth in *Affair in Trinidad*. (Columbia, 1952) Original negative from 8 x 10 in. camera, an extraordinarily sexy, barely-clad portrait of Rita Hayworth for *Affair in Trinidad*. Very fine. **$400 – $600**

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462. Original 8 x 10 camera negative of Rita Hayworth in *Cover Girl*. (Columbia, 1944) Original negative from 8 x 10 in. camera, an uncommonly sexy, fish-net stocking-clad portrait of Rita Hayworth for *Cover Girl*, hand-inscribed "RITA HAYWORTH-1312". Very good to Fine, with corner pinholes and a chip and crack at upper left corner. **$400 – $600**

463. Original 8 x 10 camera negative of Rita Hayworth in bikini top in *Cover Girl*. (Columbia, 1944) Original negative from 8 x 10 in. camera, a smiling, sexy, very revealing portrait of Rita Hayworth for *Cover Girl*, hand-inscribed "© RITA HAYWORTH-K-1376". Fine, with hand-retouching to negative. **$400 – $600**

464. Original 8 x 10 camera negative of Rita Hayworth in Latin costume by Robert Coburn. Original negative from 8 x 10 in. camera of Rita Hayworth in revealing Latin costume by Robert Coburn, hand-inscribed "RITA HAYWORTH #1156". Fine with pinholes at extreme corners. **$400 – $600**

465. Original 8 x 10 camera negative of Rita Hayworth in *Salome* by Robert Coburn. Original negative from 8 x 10 in. camera of Rita Hayworth in *Salome* by Robert Coburn, hand-inscribed "D-8117-1026". Very Fine. **$400 – $600**

466. Original 8 x 10 camera negative of Rita Hayworth by Robert Coburn. Original negative from 8 x 10 in. camera, a close-up portrait of Rita Hayworth in enormous straw hat, by Robert Coburn. Fine with pinholes at extreme corners. **$400 – $600**

467. Original 8 x 10 camera negavite of Rita Hayworth in South Seas costume by A.L. Whitey Schafer. Original negative from 8 x 10 in. camera of Rita Hayworth in revealing South Seas costume by A.L. "Whitey" Schafer, hand-inscribed "RITA HAYWORTH #615". Fine with pinholes at extreme corners and strip of cropping tape at top margin. **$400 – $600**

468. Original 8 x 10 camera negavite of Rita Hayworth in *Affair in Trinidad*. Original negative from 8 x 10 in. camera, a close-up portrait of Rita Hayworth from *Affair in Trinidad*, hand-inscribed "RITA HAYWORTH-1774". Very fine. **$400 – $600**

471. Original 8 x 10 camera negative of reclining Rita Hayworth by Robert Coburn. Original negative from 8 x 10 in. camera, a close-up portrait of reclining Rita Hayworth in revealing gown by Robert Coburn. Very Fine. **$400 – $600**

469. Original 8 x 10 camera negative of Rita Hayworth in *Angels Over Broadway* by A.L. Whitey Schafer. Original negative from 8 x 10 in. camera of Rita Hayworth in *Angels Over Broadway* by A.L. "Whitey" Schafer, hand-inscribed "F573/9". Fine with tiny clipped corner. **$400 – $600**

472. Original 8 x 10 camera negative of Rita Hayworth poolside by Robert Coburn. Original negative from 8 x 10 in. camera, a medium portrait of smiling Rita Hayworth in bathing suit by Robert Coburn. Very Fine. **$400 – $600**

470. Original 8 x 10 camera negative of Rita Hayworth by Robert Coburn. Original negative from 8 x 10 in. camera, a close-up portrait of smiling Rita Hayworth by Robert Coburn.Very Fine. **$400 – $600**

473. Original 8 x 10 camera negative of reclining Rita Hayworth in *My Gal Sal* by Robert Coburn. Original negative from 8 x 10 in. camera of Rita Hayworth in fur,baring her shoulder, in *My Gal Sal* by Robert Coburn. Very fine. **$400 – $600**

474. Original 8 x 10 camera negative of Rita Hayworth poolside by Robert Coburn. Original negative from 8 x 10 in. camera, a close-up portrait of smiling Rita Hayworth by Robert Coburn. Very Fine. **$400 – $600**

475. Original 8 x 10 camera negative of Rita Hayworth poolside by Robert Coburn. Original negative from 8 x 10 in. camera, a close-up portrait of smiling Rita Hayworth against a spotted background by Robert Coburn. Very Fine. **$400 – $600**

476. Original 8 x 10 camera negative of Grace Kelly in *Dial M for Murder*. (Warner Bros., 1954) Original negative from 8 x 10 in. camera of Grace Kelly extreme close-up for Alfred Hitchcock's *Dial M for Murder.* Very fine with hand-retouching to negative. **$400 – $600**

477. Original 8 x 10 camera negative of Grace Kelly in *Dial M for Murder*. (Warner Bros., 1954) Original negative from 8 x 10 in. camera of Grace Kelly close-up for Alfred Hitchcock's *Dial M for Murder.* Very fine with hand-retouching to negative. **$400 – $600**

478. Original 8 x 10 camera negatives of Ida Lupino in *Moontide*. (20th Century Fox, 1942) (2) original negatives from 8 x 10 in. camera of a young and very becoming Ida Lupino. Hand-inscribed "551-S-72" and "551-S-115". Fine with some hand-retouching, and both have most of lower margin neatly clipped away. **$400 – $600**

479. Tyrone Power original 8 x 10 camera negative for *Mark of Zorro*. (20th Century Fox, 1940) Original negative from 8 x 10 in. camera of Tyrone Power unmasked in a posed publicity portrait for *Mark of Zorro*. Excellent. **$400 – $600**

480. Tyrone Power original 8 x 10 camera negative for *Mark of Zorro*. (20th Century Fox, 1940) Original negative from 8 x 10 in. camera(measures 8 x 9½ in.) of Tyrone Power in profile, masked with hat and sword in a posed publicity portrait for *Mark of Zorro*. Excellent. **$400 – $600**

481. Tyrone Power original 8 x 10 camera negative for *Mark of Zorro*. (20th Century Fox, 1940) Original negative from 8 x 10 in. camera(measures 8 x 9½ in.) of Tyrone Power, frontal, masked with hat and sword in a posed publicity portrait for *Mark of Zorro*. Excellent. **$400 – $600**

482. Tyrone Power original 8 x 10 camera negative for *A Yank in the R.A.F.* (20th Century Fox, 1941) Original negative from 8 x 10 in. camera of Tyrone Power in a posed publicity portrait for *A Yank in the R.A.F.* Very fine, with cropping tape at margins, and film title slug attached at lower margin. **$400 – $600**

483. Original 8 x 10 camera negative of Rita Hayworth by A.L. Whitey Schafer. Original negative from 8 x 10 in. view-camera of Rita Hayworth close-up by A.L. "Whitey" Schafer, hand-inscribed "© C.P. CORP. RITA HAYWORTH #387". Fine with corner pinholes, and ½ in. corner clipped upper right. **$400 – $600**

484. Original 8 x 10 camera negative of Gene Tierney in *Return of Frank James*. (20th Century Fox, 1940) Original negative from 8 x 10 in. camera, a close-up portrait of Gene Tierney in her first film appearance for Fritz Lang's *Return of Frank James.* Hand-inscribed "475/S/32". Very fine. **$400 – $600**

485. Collection of 65 studio set continuity stills for the film *Auntie Mame*. (Warner Bros., 1958) 65 different original gelatin silver prints, 8 x 10 in., documenting most aspects of the sets and locations used for the film *Auntie Mame*. Each stamped on verso "RETURN TO TECHNICAL OFFICE". Excellent, with virtually no signs of handling. **$400 – $600**

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486. No Lot.

487. Collection of 94 studio set continuity stills for the films *The Music Man* and *Damn Yankees*. (Warner Bros., 1958 and 1962) 94 different original gelatin silver prints, 8 x 10 in., documenting most aspects of the sets and locations used for the films *The Music Man* (75) and *Damn Yankees* (19). Each stamped on verso "RETURN TO TECHNICAL OFFICE". Excellent, with virtually no signs of handling. **$400 – $600**

488. Collection of 180 studio set continuity stills for *My Fair Lady*. (Warner Bros., 1964) 180 different original gelatin silver prints, 8 x 10 in., documenting every conceivable aspect of the sets and locations used for the 1964 version of *My Fair Lady* starring Audrey Hepburn and directed by George Cukor. Each stamped on verso "RETURN TO TECHNICAL OFFICE". Excellent, with virtually no signs of handling. **$1,000 – $2,000**

490. Collection of 64 studio set continuity stills for the films *Rio Bravo* and *Ballad of Cable Hogue*. (Warner Bros., 1959 and 1970) 64 different original gelatin silver prints, 8 x 10 in., documenting many aspects of the sets and locations used for the films *Rio Bravo* (41) directed by Howard Hawks and starring John Wayne, and *Ballad of Cable Hogue* (23) directed by Sam Peckinpah. Each stamped on verso "RETURN TO TECHNICAL OFFICE". Excellent, with virtually no signs of handling. **$200 – $300**

491. Collection of 96 studio set continuity stills for the film *The Wrong Man*. (Warner Bros., 1956) 96 different original gelatin silver prints, 8 x 10 in., documenting every conceivable aspect of the sets and locations used for the Alfred Hitchcock directed film, *The Wrong Man*. One stamped on verso, "RETURN TO RESEARCH DEPARTMENT WARNER BROS.". Fine, with keybook punch holes in top margin, curling, some with minor bumping at edges. **$400 – $600**

489. Collection of 110 studio set continuity stills for *Ocean's Eleven*. (Dorchester Production for Warner Bros., 1960) 110 original gelatin silver prints, 8 x 10 in., documenting every conceivable aspect of the sets and locations used in this premier Rat Pack/Las Vegas epic heist film, including casino interiors and exteriors, hotel rooms, gambling machines and tables, etc. Many stamped on verso "RETURN TO TECHNICAL OFFICE", some with keybook hole punches at margin, overall excellent with virtually no handling. **$1,000 – $2,000**

492. ***Salomé*** **French affiche poster for the 1918 Theda Bara version.** (Fox Film Corp., 1918, presumed lost) Original release French 46¾ x 61¾ in. stone-lithograph affiche poster for one of Theda Bara's most famous roles, *Salomé*. Bara, born Theodosia Goodman, was the first "manufactured" film celebrity, with a deliberately fabricated off-screen mystery designed to heighten sensation surrounding her screen persona as the first female sexual predator. A fire later at Fox studios destroyed virtually all of her 40-some films, leaving just a handful for us to appreciate her unique and totally irreplaceable quality. This powerful poster by artist Vilá is well known and respected in the vintage poster community, having appeared in Hollywood photographer Steven Schapiro's *The Movie Poster Book*. On linen, poster is in rather extraordinary original, unmolested condition for its age, showing only the tiniest traces of restoration. **$4,000 – $6,000**

493. *Island of Lost Souls* monster scene lobby card. (Paramount, 1932) From H.G.Wells novel *The Island of Dr. Moreau* and Paramount Pictures came one of the most perverse and definitively pre-code horror films of all time, and not from the usual studio of Universal like so many famous horror titles of the time. Extremely rare and desirable "monster" card offers the best depiction of one of Dr. Moreau's "manimals", a beastly product of animal to human genetic experimentation. Fine, totally unrestored original with very faint toning from age, a few marginal closed pinholes, and tiny corner loss at lower left. **$6,000 – $8,000**

494. *Island of Lost Souls* panther woman scene lobby card. (Paramount, 1932) From H.G.Wells novel *The Island of Dr. Moreau* and Paramount Pictures came one of the most perverse and definitively pre-code horror films of all time. For many fans of this cult title, the highlight is the character of Lota the Panther Woman, an incredibly sexy product of animal to human genetic experimentation, here pictured with Charles Laughton as the god-like doctor, in his attempt to mate his star creation with eager young Richard Arlen. Fine, totally unrestored original with very faint toning from age, a few marginal pinholes, ½" clean tear at right margin, and tiny corner loss at upper right. **$6,000 – $8,000**

495. *The Mystery of the Wax Museum* title lobby card. (Warner Bros., 1933) Lionel Atwill gave one of his greatest performances as Ivan Igor, a wax sculptor who uses real people as the foundation for the wax figures he is creating. This title card is very scarce. It has approximately two pinholes per corner and two of the pinholes are in the light blue background in the upper left corner. Unrestored;Very fine. **$6,000 – $8,000**

496. *The Maltese Falcon* one-sheet poster. (Warner Bros., 1941) Original U.S. 27 x 41 in. one-sheet poster for one of the most important and respected Noir films in cinema history. This one-sheet was in remarkable, lightly aged but unabused condition, and shows virtually no restoration conserved on linen. Condition A. **$10,000 – $12,000**

497. ***The Man from Planet X* insert poster.** (UA, 1951) Outside of *The Black Cat*, the directorial skills of Edgar G. Ulmer have gone largely ignored over time. However, with this effort about an alien who lands on Earth and needs time to repair his ship before he moves on, Ulmer helped usher in the science fiction genre that swept the 1950s Folded. Slight scuffing in the lower third; otherwise, Very fine. **$3,000 – $5,000**

498. ***Whatever Happened to Baby Jane* Italian 4-Folio 55 x 78 poster.** (Warner Bros./Seven Arts, 1962) Original release Italian 55 x 78 in. Quattro foglio poster (printed in 2 sheets) for Robert Aldrich's cult classic gothic horror of domestic dysfunction, *Whatever Happened To Baby Jane* which brilliantly pairs career-long rivals Bette Davis and Joan Crawford in what is likely the best late-career work for both. Dramatic art design is superior to the rather simple US version. On linen. Very good overall, with waving to backing at right corners, and minor surface imperfections. **$500 – $700**

499. ***You Only Live Twice* US advance subway billboard poster.** (UA, 1967) Original folded U.S. 45 x 60 in. advance subway billboard poster for the James Bond film *You Only Live Twice* starring Sean Connery. Features art from the 4 Bond films that precede it, on which most examples of this poster lack due to theater playdate announcements. Excellent, unused. **$400 – $600**

500. ***You Only Live Twice* US subway billboard poster.** (UA, 1967) Original folded U.S. 45 x 60 in. subway billboard poster for the James Bond film *You Only Live Twice* starring Sean Connery. Features the "gyro-copter" style artwork. Very fine overall, with one very minor fold separation, and tiny gouge at upper right background. **$400 – $600**

501. ***Moonraker* US subway billboard poster.** (UA, 1979) Original folded U.S. 45 x 60 in. subway billboard poster for the James Bond film *Moonraker* starring Roger Moore. Excellent, unused. **$400 – $600**

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502. *Diamonds Are Forever* rolled US subway billboard poster. (UA, 1971) Original rolled U.S. subway and bus shelter 45 X 60 in. billboard poster for the James Bond film *Diamonds Are Forever* starring Sean Connery. Fine, with occasional toning and spotting to backside (not visible on front) and tiny tatters to lower margin. **$400 – $600**

503. *You Only Live Twice* rolled UK Quad poster. (UA, 1967) Original rolled U.K. 30 x 40 in. "quad" poster for the James Bond film *You Only Live Twice* starring Sean Connery. UK posters for the Bond films command a premium in collecting interest, as they are "country of origin" for these films. Rare to find these in unfolded and unrestored condition. Good to very good only overall, as there is significant tattering to left corners with some paper loss, as well as bumping along upper and lower margins. **$400 – $600**

504. *Apocalypse Now* large format Japanese "surfing style" poster. (Zoetrope, 1979) Original rolled Japanese 41 x 58 in. poster by Eiko Ishioka for Francis Ford Coppola's epic saga of America's futile posturing and bumbling in the Vietnam war. Ishioka's brilliant design is considered the key representation for this film, with its artwork of the US helicopters blasting Wagner's "Ride of the Valkyries" over a lone surfer, because Lt. Col. Kilgore has declared that "Charlie don't surf". Condition A, unfolded and unused. **$1,000 – $1,500**

505. Paloma Gibson costume sketch for Claudette Colbert from *Cleopatra*. (Paramount, 1934) Original costume design sketch by Paloma Gibson, on a design by Travis Banton, accomplished in ink, pencil and gouache on a 14¼ x 22½ in. leaf of artist illustration paper, featuring Claudette Colbert as "Cleopatra" wearing a purple and silver. Pencil notation, *"Cleopatra at the poison dinner scene –"* and *"Purple stones – silver cloth – violet velvet – chiffon with silver metal"*. Signed by Paloma Gibson below the sketch. **$2,000 – $3,000**

506. Paloma Gibson costume sketch for Claudette Colbert from *Cleopatra*. (Paramount, 1934) Original costume design sketch by Paloma Gibson, on a design by Travis Banton, accomplished in ink, pencil and gouache on a 14¼ x 22½ in. leaf of artist illustration paper, featuring Claudette Colbert as "Cleopatra" wearing a sheer pale blue chiffon gown embroidered in a silver Egyptian floral design and trimmed with white eiderdown. Pencil notation, *"D. 12 Cleopatra soft negligee in the scene dressing for Caesar"*. Signed by Paloma Gibson below the sketch. **$3,000 – $5,000**

507. Pair of Travis Banton costume sketches. Pair of original costume design sketches by Travis Banton accomplished in pencil, watercolor and gouache on leaves of artist's illustration paper, 13 ½ x 19 ½ in. and 14 x 22 ½ in., featuring beautiful designs for a patterned fur trimmed opera coat and sheer dress, perhaps used in a ancient period drama. One is signed with Banton's initials, *"T.S.B."* and inscribed *"To Johnny – Best wishes from Uncle Banton"*. Both designs are from unidentified productions. They exhibit minor smudging and soiling but remain perfect for framing and display. **$300 – $500**

508. Riley Thorne 1936 costume sketch for Buster Crabbe from *Flash Gordon*. (Universal, 1936) Proposed concept for Buster Crabbe *Flash Gordon* costume by Riley Thorne, executed on heavy artboard in pencil and gouache, including (2) swatches of proposed fabric. Some alterations to design were made before becoming the actual costume, likely to make it more lithe and sportive to complement Crabbe's Olympic figure. **$2,000 – $3,000**

509. Adrian costume design sketch for Greta Garbo from *Camille*. (M-G-M, 1936) Original costume design sketch accomplished in charcoal and watercolor on a 22 x 28 in. leaf of artist illustration paper, featuring Greta Garbo as "Marguerite Gautier" wearing a bright green gown, fur stole, bonnet and veil. The sketch bears the notation *"Walks in Park, Camille"* at the upper left corner and is signed *"Adrian"* at the lower right. Original costume sketches by Adrian are rare and sought after by collectors. This is without a doubt one of the finest Adrian costume sketches to ever come to market. **$4,000 – $6,000**

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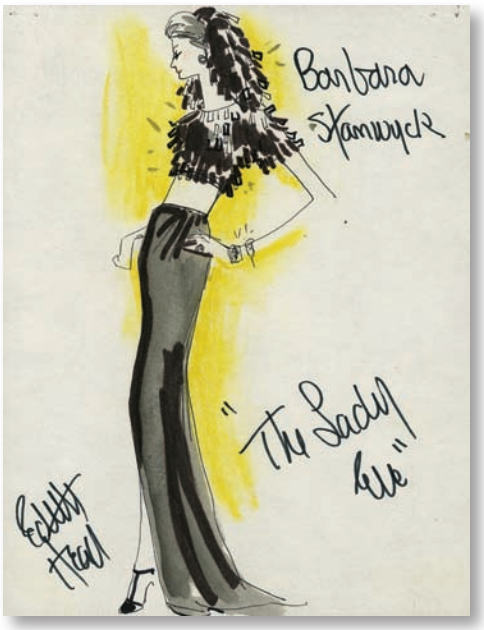
510. Edith Head costume sketch for Barbara Stanwyck from *The Lady Eve*. (Paramount, 1941) Original costume design sketch accomplished in ink and watercolor on an 11 ¼ x 14 ½ in. leaf of artist's illustration board, featuring Barbara Stanwyck as "Eugenia 'Jean' Harrington/Eve" wearing a black skirt and patterned black top. Signed by Edith Head at the lower left. Pin holes at corners. **$300 – $500**



512. Production scene sketch for Gregory Peck in *The Keys of the Kingdom*. (TCF, 1944) Original production scene sketch accomplished in pencil and gouache on a 15 x 20 in. leaf of artist's illustration board, featuring Gregory Peck as "Father Francis Chisholm" standing outside among a group of workers. A beautiful and finely detailed scene sketch, signed by the artist at the lower right corner. Includes a 4 x 6 in. wardrobe continuity photograph of Peck in the featured costume. **$200 – $300**

511. Irene costume sketch for Claudette Colbert from *Palm Beach Story*. (Paramount, 1942) Original costume design sketch by Irene accomplished in pencil and gouache on an 12 ½ x 19 in. leaf of artist illustration paper and tipped to a larger board, featuring Claudette Colbert as "Geraldine 'Gerry' Jeffers" wearing a veiled bridal gown. Signed by Irene at the lower right. **$500 – $700**

513. Sanitago costume sketch from *Anna and the King of Siam*. (TCF, 1946) Original costume design sketch by Bonnie Cashin for Santiago accomplished in ink and gouache on a 10 x 18 ½ in. leaf of artist illustration board, featuring the wife of the King wearing traditional dress and jewels. Exhibits small chips at the upper and lower right corner tips. A beautiful, vividly colored costume sketch. **$300 – $500**

514. Bonnie Cashin costume sketch for Lee Cobb from *Anna and the King of Siam*. (TCF, 1946) Original costume design sketch by Bonnie Cashin accomplished in pencil and gouache on a 15 x 20 in. leaf of artist's illustration board, featuring Lee Cobb as "Kralahome" wearing a colorful jacket and sarong. It bears a production rubber stamp at the lower right recto, pencil notation *"scene w/ King in palace"* and 4 x 6 in. wardrobe continuity photograph on the verso. It exhibits some paper loss at the upper right edge affecting a small part of the sleeve. **$300 – $500**

515. Costume design sketch for Richard Haydn from *Forever Amber*. (TCF, 1947) Original costume design sketch accomplished in pencil and gouache on an 11 ½ x 15 in. leaf of artist illustration board, featuring Richard Haydn as "Earl of Radcliffe" wearing an ornate purple doublet, breeches, stockings and shoes, Pencil notation and "Property of 20th Century-Fox Studio Mens Wardrobe Dept." rubber stamp on the verso. Includes a 4 x 6 in. black & white wardrobe continuity photo of Richard Haydn in an envelope on the verso. **$300 – $500**

516. Renee Hubert costume sketch for Cornel Wilde from *Forever Amber*. (TCF, 1947) Original costume design sketch accomplished in graphite, watercolor and gouache on an 11 ½ x 15 in. leaf of artist illustration paper, featuring Cornel Wilde as "Bruce Carlton" wearing a jerkin over a wide-collared shirt, breeches and riding boots, Pencil notations *"Bruce loading of boat"* and *"Hat and cape worn over leather jerkin and shirt Cornel Wilde"* in the margins. Includes a wardrobe continuity Xerox of Cornel Wilde in an envelope on the verso. **$300 – $500**

517. Charles Le Maire costume sketch for Tyrone Power from *Captain from Castille*. (TCF, 1947) Original costume design sketch by Charles Le Maire accomplished in watercolor on an 11 x 15 in. leaf of artist illustration board featuring Tyrone Power as "Pedro De Vargas" wearing a dressing gown with a lace collar. Ink notation and "Property of 20th Century-Fox Studio Mens Wardrobe Dept." rubber stamp on the verso. Black tape border has become brittle and cracked along the upper left edge. **$300 – $500**

518. Edith Head costume sketch for Jean Arthur from *A Foreign Affair*. (Paramount, 1948) Original costume design sketch accomplished in pencil, crayon and watercolor on a 9 x 11 ½ in. leaf of artist's illustration paper, featuring Jean Arthur as "Congresswoman Phoebe Frost" wearing a patterned overcoat and veiled hat. Signed by Edith Head at the lower right. Pin holes at corners. **$300 – $500**

519. Adele Palmer costume sketch for John Wayne from *Wake of the Red Witch*. (Republic, 1948) Original costume design sketch by Adele Palmer accomplished in pencil, ink and gouache on a 9 ¾ x 14 in. leaf of artist's illustration paper, featuring John Wayne as "Capt. Ralls" wearing a double-breasted dark blue suit and naval cap. It bears the pencil notation "John Wayne court-martial Wake of the Red Witch" at the upper left corner. The sketch is affixed to the matte with tape on the verso which has become yellow and brittle. **$500 – $700**

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520. Helen Rose costume sketch for Pier Angeli from *Sombrero*. (MGM, 1953) Original costume design sketch by Helen Rose accomplished in pencil, watercolor and gouache on a 15 ½ x 22 in. leaf of artist illustration board, featuring the Pier Angeli as "Eufemia Calderon" wearing an elegant pink gown and tiara. Pencil notations at the upper edge, production rubber stamp on the verso with approval signatures and dated July 5, 1952. Pink fabric swatch affixed to the upper left corner. **$500 – $700**

521. Helen Rose costume sketch for Yvonne De Carlo from *Sombrero*. (MGM, 1953) Original costume design sketch by Helen Rose accomplished in pencil, watercolor and gouache on a 12 ½ x 19 in. leaf of artist illustration paper and taped to a larger board, featuring the Yvonne De Carlo as "Maria of the River Road" wearing a white blouse, purple scarf and blue striped head scarf. Pencil notations at the upper edge, production rubber stamp on the verso with approval signatures and dated June 9, 1952. Slight rippling along upper right and lower left edges. **$600 – $800**

522. Edith Head costume sketch for Joanne Gilbert from *Red Garters*. (Paramount, 1954) Original costume design sketch by Edith Head accomplished in ink and gouache on a 14 ½ x 23 in. leaf of artist's illustration paper, featuring Joanne Gilbert as "Sheila Winthrop" wearing a black dress with ruffles at the sleeves and collar. Signed by Edith Head at the lower right. Striped fabric swatch attached at the upper left. Production approval rubber stamps on the verso with a detailed list of the materials used and costume cost of $589. **$300 – $500**

523. Edith Head costume sketch for Audrey Hepburn from *Sabrina*. (Paramount, 1954) Original costume design sketch by Edith Head accomplished in pencil, gouache and watercolor on a 14 x 17 in. leaf of artist's illustration paper, featuring Audrey Hepburn as "Sabrina" in a gray dress, cape and gloves. In the film, a design similar to this was worn by Hepburn on the train platform. Ms. Head won the Academy Award for Best Costume Design for her work on this film. Framed. **$1,000 – $2,000**

524. Pair of Helen Rose costume sketches for Ann Blyth in *Rose Marie*. (MGM, 1954) Pair of original costume design sketches by Helen Rose accomplished in pencil and gouache on 15 x 22 in. leaves of artist illustration board, featuring Ann Blyth as "Rose Marie Lemaitre" a Canadian Mountie uniform in one and buckskin, moccasins and coon skin cap the another. Pencil notations at the edge and production rubber stamp on the verso with approval signatures. One with fabric swatches affixed to the upper right edge. **$500 – $700**

525. Helen Rose costume sketch for Lisa Daniels from *The Glass Slipper*. (MGM, 1955) Original costume design sketch by Helen Rose accomplished in ink and gouache on a 15 x 22 in. leaf of artist illustration board, featuring the Lisa Daniels as "Serafina" wearing an elegant purple cape and white gloves. Pencil notations at the upper edge, production rubber stamp on the verso with approval signatures. Signed by Helen Rose at the lower right. **$300 – $500**

526. Charles Le Maire costume sketch for Clark Gable from *Soldier of Fortune*. (TCF, 1955) Original costume design sketch by Muhs, on a design by Charles Le Maire, accomplished in graphite and gouache on an 15 x 20 in. leaf of artist illustration board featuring Clark Gable as "Hank Lee" wearing a tan suit and hat. Pencil notations in the upper and lower margins, signed by Muhs at the lower edge. Includes two 4 x 6 in. wardrobe continuity photographs in an envelope on the verso. **$500 – $700**

527. Charles Le Maire costume sketch for Joan Collins from *The Girl in the Red Velvet Swing*. (TCF, 1955) Original costume design sketch by Charles Le Maire accomplished in ink and watercolor on a 10 x 17 in. leaf of artist illustration paper featuring Joan Collins as "Evelyn Nesbit" wearing a fur trimmed green dress, hat with veil and mink stole. Pencil notations in the lower margins. Includes an 8 x 10 in. black & white wardrobe continuity photograph in an envelope on the verso. **$300 – $500**

528. Jean Louis costume sketch for Joan Crawford from *Queen Bee*. (Columbia, 1955) Original costume design sketch by Jean Louis accomplished in graphite and gouache on a 15 x 20 in. leaf of artist illustration board featuring Joan Crawford as "Eva Phillips" wearing an elegant black skirt, fur trimmed coat and stole. A beautiful costume sketch and a wonderful likeness of Joan Crawford. Signed by Jean Louis at the lower right. **$600 – $800**

529. Travilla costume sketch for Jeanne Crain from *Gentlemen Marry Brunettes*. (UA, 1955) Original costume design sketch by Travilla accomplished in ink and gouache on a 15 x 20 in. leaf of artist illustration board, featuring Jeanne Crain as "Connie Jones / Mitzi Jones" wearing a brown and white dress and white gloves. A detail in pencil appears at the lower left corner. Pencil notation, *"Connie Int. Hotel Room Scene 91 – Elephant Rouge " 92"*, etc.. Signed by Travilla below the sketch. Fabric swatches attached at the upper left corner. **$600 – $800**

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530. Herschel McCoy costume sketch for Taina Elg from *The Prodigal*. (MGM, 1955) Original costume design sketch by Herschel McCoy accomplished in pencil and gouache on a 15 x 22 in. leaf of artist illustration board, featuring Taina Elg as "Elissa" wearing an elegant pink robe, sandals and blue tasseled cape. Pencil notations at the lower left production rubber stamp on the verso with approval signatures and dated July 1954. Fabric swatches affixed to the upper right edge. **$400 – $600**

531. Herschel McCoy costume sketch for Edmund Purdom from *The Prodigal*. (MGM, 1955) Original costume design sketch by Herschel McCoy accomplished in pencil and gouache on a 15 x 22 in. leaf of artist illustration board, featuring Edmund Purdom as "Micah" wearing a bright yellow robe, pale blue sash and sandals. Pencil notations at the lower left, "Change 16 Int. Temple – Gives Samara 'Pearl of Sheba'", production rubber stamp on the verso with approval signature. Fabric swatches affixed to the upper edge. **$300 – $500**

532. Walter Plunkett costume sketch for Agnes Moorehead from *Raintree County*. (MGM, 1957) Original costume design sketch by Walter Plunkett accomplished in ink, watercolor and gouache on a 15 x 20 in. leaf of artist's illustration board, featuring Agnes Moorehead as "Ellen Shawnessy" wearing a dress with full skirt and bonnet. A detail of cape and bonnet design appears in the right margin, with production approval rubber stamp on the verso dated March 9, 1956. Small fabric swatch attached at the upper left. **$500 – $700**

533. Charles LeMaire costume sketch for Tyrone Power from *The Sun Also Rises*. (TCF, 1957) Original costume design sketch accomplished in ink and gouache on a 15 x 20 in. leaf of artist's illustration board, featuring Tyrone Power as "Jacob 'Jake' Barnes" in swimwear and striped robe. This Charles LeMaire costume design was sketched by Jack Muhs. Fabric swatch attached at the upper right corner. Production paper caption on the verso indicates this costume is from the exterior beach scene in Biarritz with additional production notations in pencil in the margins. Signed *"Muhs"* at the lower center. **$800 – $1,200**

534. Muhs costume sketch for Tyrone Power from *The Sun Also Rises*. (TCF, 1957) Original costume design sketch by Muhs accomplished in ink and gouache on an 15 x 20 in. leaf of artist illustration board featuring Tyrone Power as "Jacob 'Jake' Barnes" wearing a suit, scarf and beret. A detail sketch for the back of the jacket is sketched in the right margin. Signed by Muhs at the lower right. Includes two pages from the script, taped to the verso, describing the scene that Power wears this costume. **$500 – $700**

535. Costume sketch for Elizabeth Taylor from *Raintree County*. (MGM, 1957) (Republic, 1948) Original costume design sketch accomplished in graphite, watercolor and gouache on a 15 ¼ x 22 in. leaf of artist's illustration board, featuring Elizabeth Taylor as "Susanna Drake" wearing a beautiful pale green floral ball gown. It bears some pencil notations along the top edge and studio production approval rubber stamps on the verso. Exhibits slight soiling along borders, wear at the corners. A stunning costume design sketch. **$2,000 – $3,000**

536. Edith Head costume sketch for Shirley Booth from *The Matchmaker*. (Paramount, 1958) Original costume design sketch by Edith Head accomplished in ink and gouache on a 11 ¾ x 18 ½ in. leaf of artist's illustration board, featuring Shirley Booth as "Dolly 'Gallagher' Levi" wearing a green, fur trimmed dress and bonnet. Signed by Edith Head at the lower right corner. Plaid fabric swatch attached at the upper right. The sketch is affixed to the matte with tape on the verso. **$500 – $700**

537. Elizabeth Haffenden costume sketch for shepherds from *Ben-Hur*. (MGM, 1959) Original costume design sketch by Elizabeth Haffenden accomplished in pencil and gouache on a 13 x 16 ¾ in. leaf of artist illustration board, featuring shepherds wearing robes and furs. Pencil notations in the margins and with fabric swatches affixed to the margins. **$300 – $500**

538. Edith Head costume sketch for Eva Gabor from *A New Kind of Love*. (Paramount, 1963) Original costume design sketch by Edith Head accomplished in pencil and gouache on a 14 x 17 in. leaf of artist's illustration paper, featuring Eva Gabor as "Felicienne Courbeau" wearing a black dress and fur trimmed jacket. Production notations in Edith Head's hand at the top edge. **$300 – $500**

539. Edith Head costume sketch of Judith Anderson from *Cinderfella*. (Paramount, 1960) Original costume design sketch by Sprague for Edith Head accomplished in ink and gouache on a 15 x 20 in. leaf of artist illustration board, featuring Judith Anderson as the "wicked Stepmother" wearing an ornate purple housecoat. Production rubber stamps with approvals on the verso including the costume's total cost of $500! Fabric swatches affixed at the upper right. Signed by Sprague at the lower right. **$300 – $500**

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540. Edith Head costume sketch for Paul Newman from *Hud*. (Paramount, 1963) Original costume design sketch by Marily Sotto, on a design by Edith Head, accomplished in graphite and gouache on an 15 x 16 ½ in. leaf of artist illustration board, featuring Paul Newman as "Hud Bannon" wearing western wear and leaning on a fence post. Pencil notations *"Paul Newman"* at the upper left and *"Hud Paramount Des. Edith Head"* on the verso. Signed by Marilyn Sotto at the lower right. Pin holes at corners. **$300 – $500**

541. Donfeld costume sketch for Tuesday Weld in *The Cincinnati Kid*. (MGM, 1965) Sketch of Tuesday Weld as "Christian" wearing a sheer and quite revealing slip, indicative of her seductive character in this film. Accomplished in pen & ink and gouache on an 11 x 20" artist's illustration board, and signed by Donfeld at lower right. Pencil notes indicate this as an alternate design requested by the producer, Martin Ransohoff. Trimmed for cropping without affecting artwork, otherwise Very Fine. **$300 – $500**

542. Edith Head costume sketch for Edie Adams from *The Oscar*. (Embassy, 1966) Original costume design sketch by Edith Head accomplished in ink, graphite and gouache on a 14 x 17 in. leaf of artist's illustration board, featuring Edie Adams as "Trina Yale" wearing a pink top, pink pants, white boots and scarf. Signed by Edith Head at the lower left and with production notations in her hand. **$300 – $500**

543. Jean Louis costume sketch for Julie Andrews from *Thoroughly Modern Millie*. (Universal, 1967) Original costume design sketch by Jean Louis accomplished in graphite and gouache on a 15 x 18 in. leaf of artist illustration board featuring Julie Andrews as "Millie Dillmount" wearing a 1920s style gray dress, gray jacket and yellow hat. Signed by Jean Louis at the lower right. **$500 – $700**

544. Donfeld costume sketch of Marlene Dietrich for her personal wardrobe. Original costume design sketch by Donfeld accomplished in pencil, watercolor and gouache on a 15 x 20 in. leaf of artist's illustration board, featuring a personal wardrobe design given to Dietrich as a gift of the designer in 1967. A humorous account of the origins of this design sketch appears on the verso. Donfeld describes how Dietrich snatched the outfit from his personal closet at Western Costume Co. (it had been part of his weekend/sailing wardrobe), and gleefully walked out the door wearing her new fashion statement. He goes on to reveal that the sketch is from an encounter many years later, when Donfeld happened upon Dietrich one day wearing this very same outfit while on a grocery trip to a local market. A wonderful association between Dietrich and Donfeld. Handwritten *"Marlene, Personal, 1965"* at the upper left, signed by Donfeld at the lower right. **$300 – $500**

545. Bill Thomas costume sketch for Rock Hudson from *The Undefeated*. (TCF, 1969) Original costume design sketch by Bill Thomas accomplished in crayon and gouache on a 13 ½ x 20 in. leaf of artist's illustration board, featuring Rock Hudson as "Col. James Langdon" wearing a gray military uniform, bright yellow cape and riding boots. Signed by Bill Thomas at the lower right. **$300 – $500**

546. Theodora Van Runkle costume sketch for Raquel Welch from *Myra Breckinridge*. (TCF, 1970) Original costume design sketch by Theodora Van Runkle accomplished in ink and gouache on a 15 x 20 in. leaf of artist illustration board, featuring Raquel Welch as "Myra Breckinridge" wearing a long-sleeved black dress, black gloves with high heel shoe design at the lower right. Ink notations in the margins and signed by Theodora Van Runkle at the lower left, dated '69. Black fabric swatch affixed to the upper right corner. **$1,000 – $1,500**

547. Three Edith Head costume sketches for Elizabeth Taylor from *Hammersmith Is Out*. (J. Cornelius Crean, 1972) Three original costume design sketches accomplished in graphite and colored pencil on 8 ½ x 11 in. leaves of artist illustration paper and tipped to slightly larger leaves, featuring Elizabeth Taylor as "Jimmie Jean Jackson" wearing boldly printed gowns. Two bear extensive production notations by Edith Head in the margins and one is signed by Head at the lower right corner. One with fabric swatches mounted to the upper left. **$800 – $1,200**

548. *Legend* original sketches by costume designer Charles Knode. (Embassy International, 1985) Pencil-rendered sketches on four sheets, 15 x 16.5" and 16.5 x 23.5", by designer Charles Knode of several of his fantasy costumes for Ridley Scott's *Legend,* starring Tom Cruise. One sheet also includes color suggestions. Very Fine. **$1,000 – $1,200**

549. Pair of Donfeld costume design sketches for Mel Brooks' *Spaceballs*. (Brooksfilms, 1987) Original costume designs (2) accomplished in pencil and gouache on artist's illustration board(one 15 x 20", one 16 x 20") of Daphne Zuniga's character "Princess Vespa"(unsigned), and a "Trooper"(signed near bottom and stamped on back by Donfeld). Very fine. **$400 – $600**

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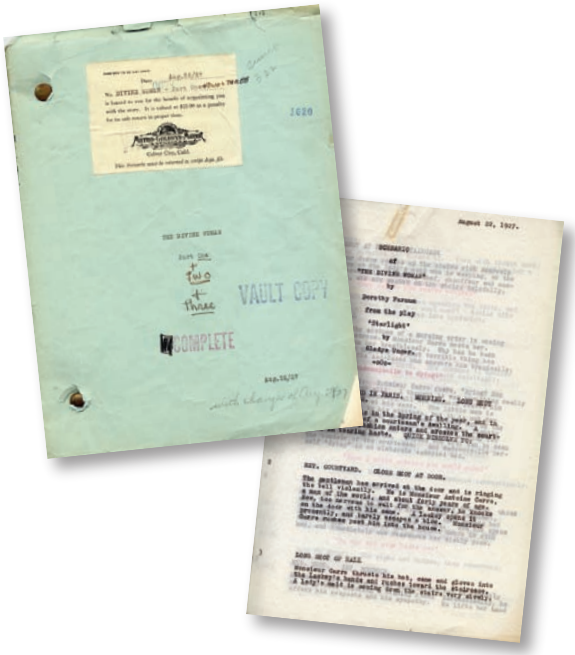
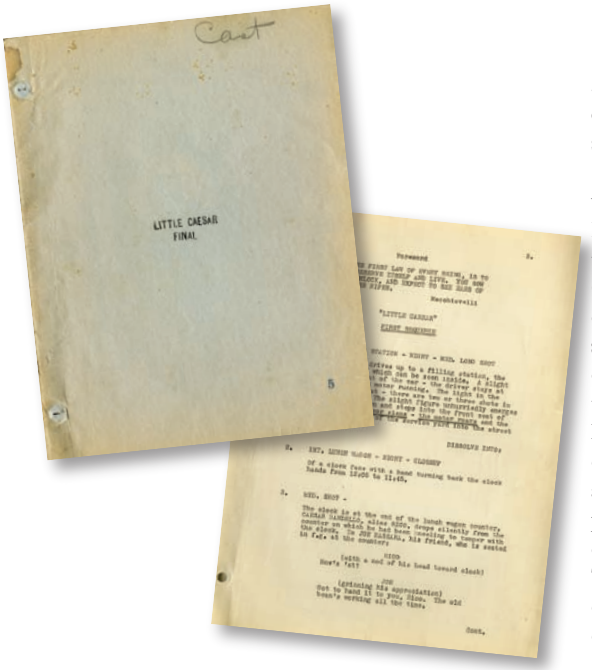
550. *Braveheart* original sketches by costume designer Charles Knode. (20th Century Fox, 1995) Pencil-rendered sketches on four sheets ranging from 8.25 x 11.5" to 16.5 x 23.5", by designer Charles Knode of seven of his Oscar-nominated costumes for the Mel Gibson epic *Braveheart*. Also included are (3) Xerox copies of others. Very Fine. **$1,000 – $1,200**

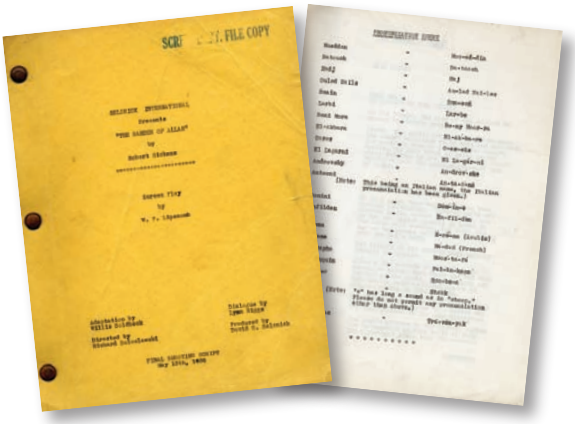


551. *The Divine Woman* script. (MGM, 1928) Complete 102 pp. complete script (no draft stated) written by Dorothy Farum from the play "Starlight" by Gladys Unger. Dated August 22, 1927. Original studio covers are chipped along the edges. Paper quality remains excellent throughout. Greta Garbo's character, Marianne, was based on the French stage actress Sarah Bernhardt, whose reputation as a serious dramatic actress earned her the nickname "The Divine Sarah". **$600 – $800**

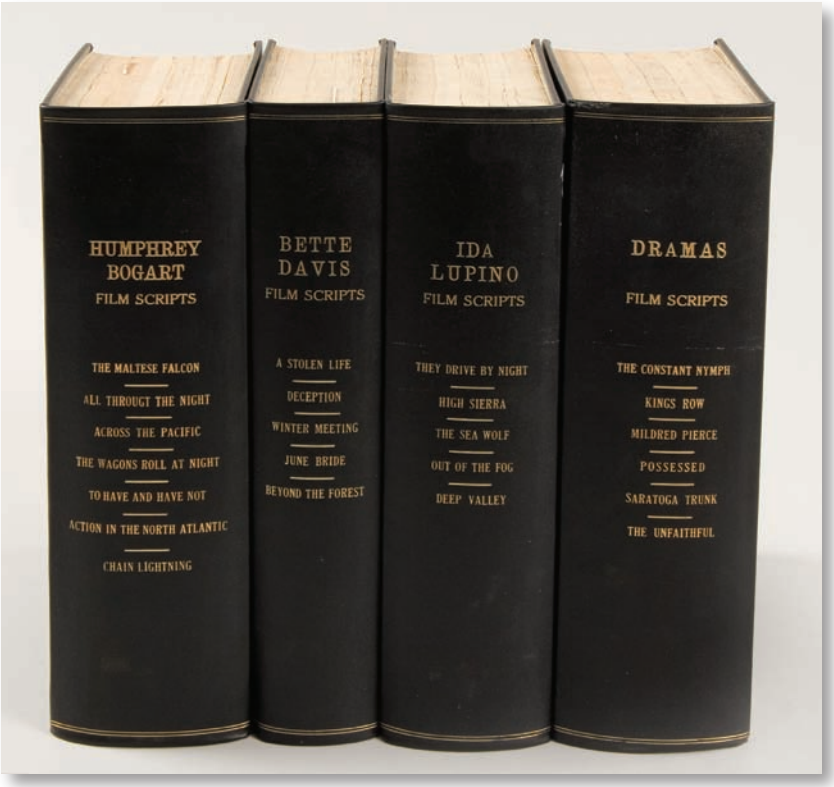
553. *Eskimo* original screenplay by John Lee Mahin. (MGM, 1933) Original studio screenplay by John Lee Mahin for W.S. van Dyke's docudrama. Typed studio covers, 189 pages, very good with usual handling. **$200 – $300**



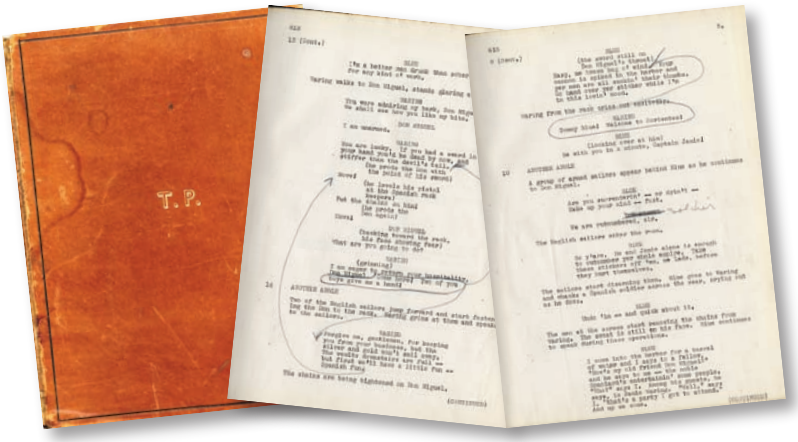
552. *Little Caesar* original final draft script. (First National, 1931) 132 pp Final draft written by Frances Edward Faragoh and adapted from the novel by W. R. Burnett. Original pale green studio covers bear the ink rubber stamp "Little Caesar Final" on the front cover, as well as the pencil notation "Cast". Lacks title page. The covers exhibit moderate soiling and chipping with some paper loss at the top right corner of the rear cover. The paper quality remains excellent throughout, however. **$1,000 – $1,500**



554. *The Garden of Allah* studio script. (Selznick International, 1936) Original studio final shooting script, dated May 15, 1936 for *The Garden of Allah* starring Marlene Dietrich and Charles Boyer. Includes Arabic pronunciation sheet at front, to avoid offending Arabic viewers. Printed studio front cover(back cover missing) 112 pages. Good to very good, with creasing , occasional soiling,and handling. **$200 – $300**



555. Collection of Warner Bros. 1940s bound continuity scripts for subtitling, including *The Maltese Falcon*, *To Have and Have Not*, *Mildred Pierce* and 20 others. (Warner Bros., 1941-49) 23 Original studio dialogue-continuity scripts, professionally bound into four Quarto volumes (Humphrey Bogart, Bette Davis, Ida Lupino, and Dramas), each approx. 700 pp., with typed and handwritten annotations for foreign-language subtitling. Titles include: *The Maltese Falcon*, *All Through the Night*, *Across the Pacific*, *The Wagons Roll at Night*, *To Have and Have Not*, *Acrion in the North Atlantic*, *Chain Lighting*, *A Stolen Life*, *Deception*, *Winter Meeting*, *June Bride*, *Beyond the Forest*, *They Drive By Night*, *High Sierra*, *The Sea Wolf*, *Out of the Fog*, *Deep Valley*, *The Constant Nymph*, *Kings Row*, *Mildred Pierce*, *Possessed*, *Saratoga Trunk* and *The Unfaithful*. **$6,000 – $8,000**



556. Tyrone Power's personal script from *The Black Swan*. (TCF, 1942) Tyrone Power's personally owned Final Shooting script for *The Black Swan* bound in full tan calf with gilt stamped initials "T.P." on the front cover. Complete Final Shooting script, dated April 2, 1942 with blue revision pages and sporadic pencil annotations. Rafael Sabatini's swashbuckling pirate adventure starring Tyrone Power, Maureen O'Hara, George Sanders and Laird Cregar. This film won an Academy Award for Best Cinematography Color and was nominated for Best Special Effects and Best Musical Score. Front and rear joints cracked, large chip missing from spine heel. **$800 – $1,200**

557. No Lot.

558. *Prince Valiant* original shooting script with inlaid signatures, plus 8 original portrait photos. (20th Century Fox, 1953) Complete original script(shooting final version, May 15, 1953) written by Dudley Nichols. In correct studio printed cover, 133 pages, plus one later page laid in with personal inscriptions to previous owner from stars Janet Leigh and Robert Wagner. Lot also includes 8 black and white, 8 x 10" gelatin silver glossy portrait photographs of the two stars. **$200 – $300**

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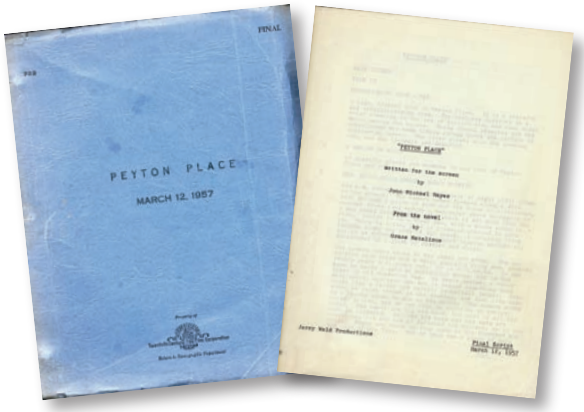
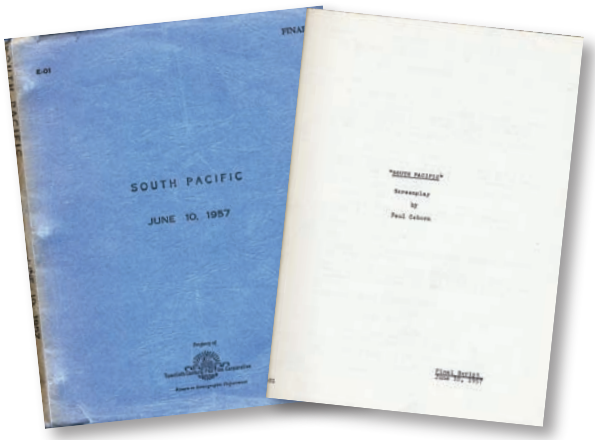
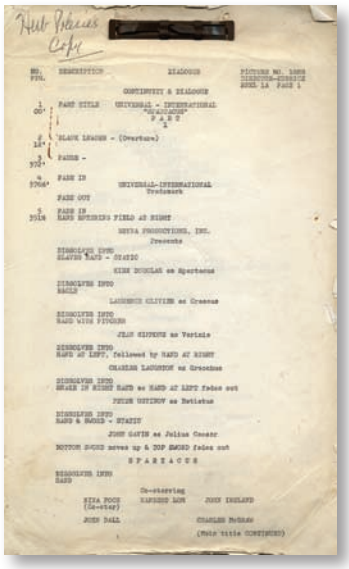
559. ***Attack!*** **Studio screenplays by James Poe for the Robert Aldrich film.** (Associates and Aldrich, 1956) Original studio screenplays (2) for *Attack!* (working title The Fragile Fox) written by James Poe, and directed by Robert Aldrich. Undated, one rubber-stamped "22" which is printed on white paper with slightly larger typeface totaling 130 pages, and the other stamped "97" printed entirely on blue correction pages, totaling 127 pages. Highly regarded for its controversial revisionist view of WWII. Printed studio covers. Very Good to fine. **$200 – $300**



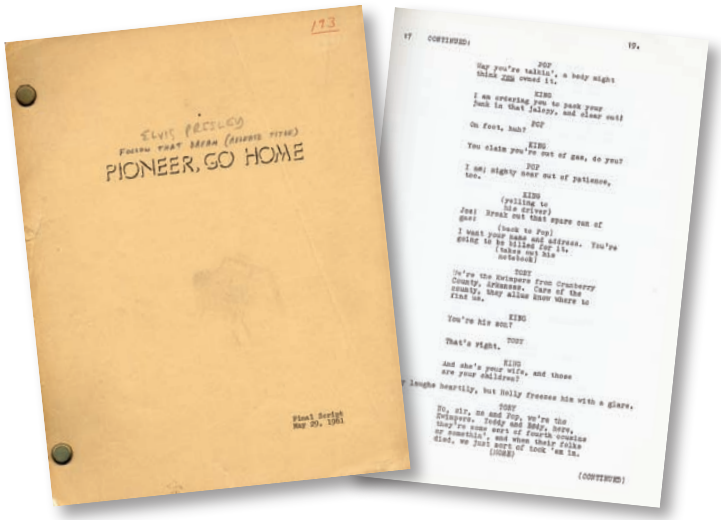
560. ***Peyton Place*** **Final Draft Script for the feature film.** (20th Century-Fox, 1957) Complete 211 pp final script, dated March 12, 1957 by John Michael Hayes from Grace Metalious's notorious novel. Printed studio covers show a fair amount of tattering at edges, interior is fine. **$200 – $300**



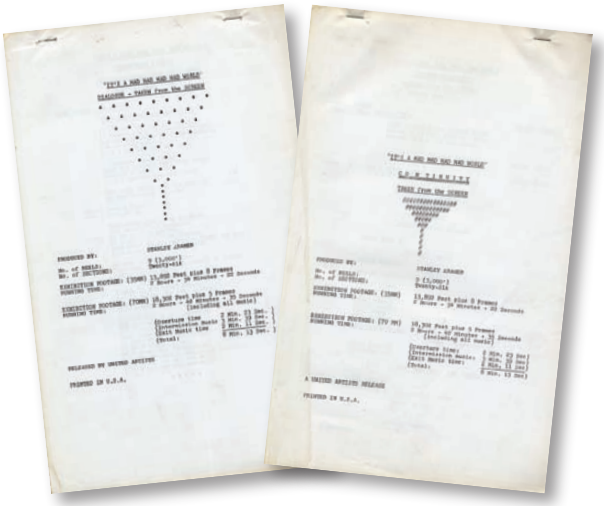
561. ***South Pacific*** **Final Draft Script.** (20th Century-Fox, 1957) Complete 138 pp final draft script, dated June 10, 1957 by Paul Osborn, with color correction pages. Studio printed covers show fading at spine with a bit of creasing, interior is fine. **$200 – $300**



562. ***Spartacus*** **dialogue continuity script by Dalton Trumbo.** (Universal-International, 1960) Original studio dialogue-continuity script for the Stanley Kubrick directed *Spartacus*, written by HCUA blacklisted screenwriter Dalton Trumbo, marking his return to public credit after years of hiding behind pseudonyms. This was the personal copy of 1940's director Herbert Polesie, though his involvement with this film is undocumented. Original studio metal clasp binding, no covers(as likely issued), 182 pages, with a fair amount of bumping and handling, especially at all 4 corners. Good to very good. **$200 – $300**



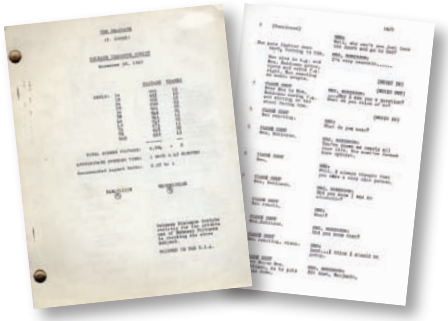
563. ***Follow That Dream*** **Final Draft Script.** (Mirisch Corporation, 1962) Original studio final-draft script dated May 29, 1961 for the Elvis Presley vehicle *Follow That Dream* (working title Pioneer, Go Home). Printed studio covers, 120 pages, with color corrections. Very good with minor creasing and handling. **$200 – $300**



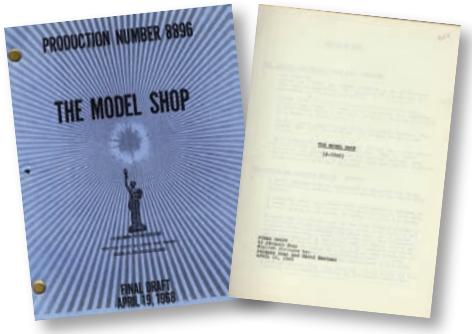
564. ***It's a Mad Mad Mad Mad World*** **dialogue and continuity scripts.** (United Artists, 1963) Original studio dialogue and scene continuity scripts(in 2 separate volumes) for *It's a Mad Mad Mad Mad World*. Stapled, with no covers(as likely issued) minor handling and dampstaining at extremities. Very good. **$200 – $300**

565. *The Sound of Music* Revised Final Script. (20th Century-Fox, 1965) Complete 155 pp revised final script, dated March 20, 1964 by Ernest Lehman for this Best Picture Oscar winner of 1965, as well as 4 other academy awards. Printed studio cover with some handling and light wear, overall fine. **$200 – $300**

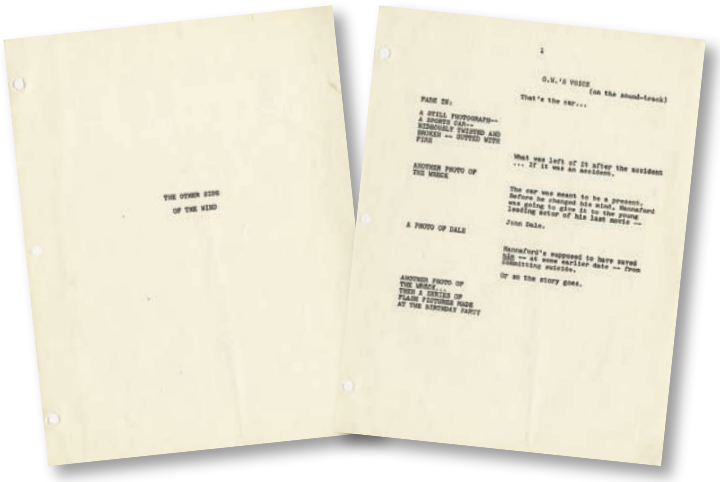
566. *The Great Race* Final Draft script with supplements. (Warner Bros., 1965) Original studio script, final draft dated 4/9/64, for *The Great Race*. Printed studio leatherette covers, 177 pages, plus several press biography and call-sheet supplements. Very good. **$200 – $300**



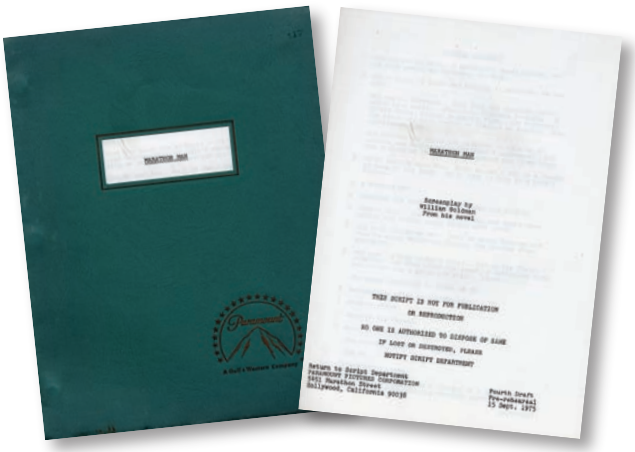
567. *The Graduate* studio dialogue continuity script. (Embassy Pictures, 1967) Original studio dialogue-continuity script by Calder Willingham and Buck Henry for *The Graduate* directed by Mike Nichols. One of the most seminal screenplays(and films) of its time. No covers(possibly as issued) with evidence of having once been staple-bound, now with clasps. Very good to fine. **$200 – $300**



568. *The Model Shop* Final Draft script for Jacques Demy film. (Columbia, 1969) Original studio final draft script, dated April 19, 1968, for *The Model Shop* written and directed by Jacques Demy, most famous for *The Umbrellas for Cherbourg* and *Young Girls of Rochefort*. Printed studio covers, 106 pages. This unusual film has gained quite a cult following in recent years for its unique time-capsule depiction of Los Angeles, Santa Monica, and Venice in the late 1960's. Excellent. **$200 – $300**



569. Script for the Orson Welles unfinished film, *The Other Side of the Wind*. (Les Films de l'Astrophore, 1972) Complete 210 pp draft written by Orson Welles. *The Other Side of the Wind*, a project that took six years to film but has remained unfinished and unreleased, stars John Huston, Peter Bogdanovich, Dennis Hopper and Oja Kodar. The idea for the film was inspired by a trip to Spain, where Welles watched the elderly Ernest Hemingway, as the great man was surrounded by his entourage and the clutter of lunches that lasted until dinner. The film features John Huston as an aging Hollywood director named Jake Hannaford, trying to make a hip film laden with sex and violence to revive his lagging career. The project was filmed and edited on-and-off for six years with Welles and Kodar reputedly putting $750,000 of their own money into it. In 1972, Welles said that filming was "96% complete" and in 1976 was close to completion and by 1979, 40 minutes of the film had been edited by Welles. Later that year the film experienced serious legal and financial complications and a complex legal battle of the ownership of the film then ensued. According to Welles' biographer, David Thomson, there was not a script so much as the idea of a film. Welles asked John Huston to play Hannaford, and he agreed, but no script was delivered. By 1971, the film was being shot, much of it in Carefree, Arizona, Huston arrived and was unfazed when he found there still was no script, only speeches on pieces of paper that Huston was invited to read and then improvise, approximating the material. [*Rosebud: The Story of Orson Welles*, Alfred A. Knopf, 1996] While no date appears on the title page of the script, the sections of revised pages are dated 2/5/74 and 2/6/74, and seem to support this theory. A rare and important script from Orson Welles legacy. **$2,000 – $3,000**



570. *Marathon Man* rainbow script. (Paramount, 1976) Complete 142 pp. Fourth Draft Pre-rehearsal script, dated 15 Sept. 1975 and with orange, blue and gold revision pages. Screenplay adapted by William Goldman from his novel of the same name. Original Paramount embossed covers. Sir Laurence Olivier was nominated for an Oscar and won a Golden Globe for Best Motion Picture Actor in a Supporting Role. **$300 – $500**

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571. Pair of vintage Disney cels of Mickey Mouse and Pluto. A 1950s era Mickey Mouse hanging inside a bucket and a 1940s era Pluto with a basket on the top of his head. Each framed. **$300 – $500**

572. Four vintage Disney cels from the 1950s Mickey Mouse, Goofy and Donald Duck. Mickey on the pitcher's mound, Goofy on the baseball field and two Donald Duck cels: Donald at bat and standing in the dugout. Each framed. **$300 – $500**

573. Three Friz Freleng signed limited edition cels Bugs Bunny, Porky Pig and Yosemite Sam. A Bugs Bunny opening credit cel, a Porky Pig closing credit cel and Yosemite Sam standing by a pirate ship. Each framed. **$300 – $500**

574. Three 90s era cels of Goofy. Goofy with Uncle Scrooge on the soccer field (signed by Carl Barks); Goofy playing basketball and drying off in the locker room, respectively. Each framed. **$300 – $500**

575. Assortment of Disney book and educational film strip art. Three cels depicting Huey, Dewey and Louie camping (matted in a single frame); Bambi and his friend Flower the Skunk; Uncle Scrooge; Mickey and Jiminy Cricket and Uncle Scrooge with Goofy. Each framed. **$300 – $500**

576. Peanuts animation art lot. Features six production cels, four production drawings, a piece of book art and a limited edition cel signed by Bill Melendez (signature faded). Six are framed. **$300 – $500**

577. Assortment of seven Warner Bros. production cels from the 1990s Bugs Bunny, Daffy Duck and others. Two Bugs Bunny cels, Daffy Duck, Porky Pig, Yosemite Sam, Gossamer and a caveman with Michigan J. Frog. Each framed. **$300 – $500**

578. Four 1980s era Winnie the Pooh production cels. Featured are Winnie with Tigger, Winnie and gang as pirates, Winnie with jar of honey and Tigger. Each framed. **$300 – $500**

579. Four Friz Freleng signed Warner Bros. production cels Tweety and Sylvester, Yosemite Sam and others. Two depict Tweety and Sylvester from *The Looney, Looney, Looney Bugs Bunny Movie* (1981); a Granny cel and Yosemite Sam cel, each from *Daffy Duck's Movie: Fantastic Island* (1983). In three frames (Granny and Sylvester/Tweety are together). **$300 – $500**

580. Chuck Jones Daffy Duck large limited edition cel signed. Large limited edition cel approx. 32 in. x 13 in. signed by Chuck Jones depicting Daffy Duck in "Daffy W. Griffith" director's chair, Bugs Bunny behind the camera and the Road Runner and Coyote performing on the studio set. 1988. #362/500. Framed. **$300 – $500**

581. Vintage 1953 production cel of Peter Pan from Walt Disney's Peter Pan. Approx. 15 ¾ in. x 12 in. Framed. **$300 – $500**

582. Pair of Disney production cels. Sir Hiss from *Disney's Robin Hood* (1973; matted); the other being Bagheera the Black Panther from *Walt Disney's The Jungle Book* (1967) which is signed by directing animator Ollie Johnston. Framed. **$300 – $500**

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583. Production cel of Mowgli from Walt Disney's The Jungle Book. (1967) Approx. 13 3/8 in. x 9 ¼ in. Framed. **$300 – $500**

586. Vintage 1960s production cel of Fred Flinstone and Barney Rubble from The Flintstones. Approx, 16 ½ in. x 9 ½ in. Framed. **$300 – $500**

584. Vintage Disney production cel from Donald's Golf Game. (1938) Framed. **$300 – $500**

587. Limited edition cel from Walt Disney's 101 Dalmatians. #26/500. Approx. 14 ¾ in. x 11 in. Framed. **$300 – $500**

585. Vintage Disney production cel of Chip 'n Dale from Chips Ahoy. (1956) Background is not from the production; most likely created in the "Art Props" department and used for publicity. The original Walt Disney Productions matte mistakenly identifies the production as being *Spare the Rod*. Approx. 9 ½ in. x 7 ½ in. Framed. **$300 – $500**

588. Chuck Jones "Looney Tunes" Elmer Fudd limited edition cel signed. Limited edition Chuck Jones signed "Looney Tunes" cel featuring a bewildered Elmer Fudd surrounded by seven various characters holding up signs stating conflicting hunting seasons. 1985. #160/200. Approx. 15 in. x 11 in. Framed. **$300 – $500**

589. Vintage production cel of Dumbo with Timothy the Mouse from Walt Disney's Dumbo. (1941) Approx. 15 ½ in. x 12 ¾ in. Framed. **$300 – $500**

590. Vintage production cel of Donald Duck. Framed. **$300 – $500**

591. Two Friz Freleng signed limited edition cels. Bugs Bunny pitching a baseball to a "pathetic palooka" (AP12/50); the other depicting Bugs Bunny on the pitcher's mound. Each framed. **$300 – $500**

592. Four Friz Freleng signed production cels from Daffy Duck's Movie: Fantastic Island. (1983) Features Foghorn Leghorn, Tasmanian Devil, Speedy Gonzales and Daffy with Speedy. Each framed. **$300 – $500**

593. Trio of production animation cels. Features Roger Rabbit from *Who Framed Roger Rabbit?,* Aladdin and Princess Jasmine from *Aladdin* and Scuttle the Seagull from *The Little Mermaid.* Each framed. **$300 – $500**

594. Four Chuck Jones signed limited edition Warner Bros. cels. Features Marvin the Martian & Daffy; Tasmanian Devil, Bugs Bunny in Dodger uniform with ACME Auto-Batter and Bugs Bunny & Daffy Duck on stage performing Vaudeville. Each framed. **$300 – $500**

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595. Three Chuck Jones signed Warner Bros. production cels. Features Marvin the Martian & Daffy Duck, Coyote standing by a "Shortcut to Tijuana" road sign and Yosemite Sam wearing a wizard hat. Each framed. **$300 – $500**

596. Three Hanna-Barbera publicity cels. Features Pixie and Dixie and Mr. Jinx; Ruff and Reddy; Ricochet Rabbit & Droop-a-long. Each framed. **$300 – $500**

597. Pair of Jay Ward signed scene cels from 1989. Features Bullwinkle performing a magic act and Rocky & Bullwinkle playing baseball with Boris and Natasha. Each framed. **$300 – $500**

598. Four Hanna-Barbera 1960s era production cels. Features Lippy the Lion and Hardy Har Har, Touché Turtle and Dum Dum, Top Cat and Magilla Gorilla. Each framed. **$300 – $500**

599. Collection of eight miscellaneous Hanna-Barbera production cels. Features Quick Draw McGraw, Jabberjaw, (2) Wally Gator cels, Huckleberry Hound, Yogi the Bear, Snagglepuss and Smurfs. Each framed. **$300 – $500**

600. Collection of nine 1960s Filmation Batman production cels and one signed limited edition cel. Also features a signed limited edition cel of Batman & Robin signed by Alan Burnett, Bruce Timm, Paul Dini and Kevin Conroy. Panoramic cel of Batman in Batcopter measures approx. 24 ½ in. x 8 in. Each framed. **$300 – $500**

601. Collection of thirteen television commercial animation cels featuring Tony the Tiger, Cap'n Crunch, Charlie Tuna and others. Features Tony the Tiger (one from the 50s); Snap, Crackle, Pop and Pow (from the 50s); Little Sprout from Jolly Green Giant; Cap'n Crunch; Sugar Bear; Charlie Tuna; a RAID bug; two cels from Hamm's Beer (one from the 50s); 1950s Oscar Mayer Wiener, et al + two Hamm's Beer production drawings. **$300 – $500**

602. Assortment of seven production cels and eight production drawings. Cels include (2) from *The Ren and Stimpy Show*, *Scooby Doo*, *Woody Woodpecker,* Opus & Bill the Cat production cel from *Bloom County* signed by Berkeley Breathed and (2) from *Laurel & Hardy* (one framed with non-authentic signatures of Stan Laurel & Oliver Hardy). Production drawings include George Jetson, (2) Smurfs, Dino the Dinosaur from *The Flintstones,* Cecil from *Beany and Cecil* and three unidentified characters. Each cel framed. **$300 – $500**

603. Assorted Ralph Bakshi lot. Two production cels from *Cool World* – one featuring Lonette, the other showing Nails. Also included is a "Mighty Mouse: The New Adventures" publicity cel, plus three production drawings (two from *Cool World*). **$300 – $500**

604. Five assorted Jay Ward scene cels. Rocky & Bullwinkle, Dudley Do-Right, Fractured Fairy Tales, Super Chicken, George of the Jungle and Roger Ramjet. Each framed. **$300 – $500**

605. Assortment of seven The Flintstones production cels from the 1980s. Featured are Fred & Barney, Dino the Dinosaur, Fred in car, Wilma, Fred by a lake, Barney looking outside a doorway and Dino filming from outside the house. Each framed. **$300 – $500**

606. Assortment of seven The Jetsons production cels from from the 1980s. Featured are Jetsons family portrait, George and Elroy in the park, George in spacecar, George with Mr. Spacely, George, Elroy and Astro, Elroy and Astro in bedroom and Jane and Elroy greeting George in the conveyor tube. Each framed. **$300 – $500**

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607. Pairing of animation art from 1980s The Jetsons. A production background of the "Spacesonian Museum" (approx. 44 in. x 9 in.), plus a production cel with background approx. 26 in. x 9 in. Each framed. **$300 – $500**

608. Large assortment of 20+ cels from Popeye, Tom and Jerry, Mister Magoo and others. From animated classics including *Popeye, Archie, Alvin and the Chipmunks, Tom and Jerry, The Pink Panther, Mister Magoo, Betty Boop, Ghostbusters*. Also includes three production drawings. **$300 – $500**

609. Large assortment of eighteen Superhero production cels from 1967- 1990s including Spider-Man, Aquaman, The Flash and others. Characters featured are Spider-Man, The Hulk, Aquaman, Captain Marvel, Wonder Woman, Flash Gordon, The Lone Ranger (one measuring 28 in. x 8 in.), Tarzan, The Flash (one measuring 27 ½ in. x 9 in.), Teenage Mutant Ninja Turtles and Fat Albert and the Cosby Kids (measuring 34 in. x 9 in.) Each framed. **$300 – $500**

***610. Collection of MGM set blueprints from 1937 to 1982.** Massive archive of dozens of original pencil-drawn blueprint masters from (14) different films shot on the MGM lot (but not all MGM films) dating from 1937 to 1982. Sizes vary significantly, and virtually all are the pencil-drawn original masters for the set designs from which blueprints were printed for set construction. Titles are: *A Day at the Races*; *Huckleberry Finn*; *Billy the Kid*; *Gaslight*; *National Velvet*; *Picture of Dorian Gray*; *Take Me Out to the Ballgame*; *Some Like It Hot*; *Ben Hur*; *Rawhide* (TV Series); *St. Valentine's Day Massacre*; *Little Big Man*; *Westworld* and *War Games*. Total 83 pieces, Very Fine condition overall. **$200 – $300**

***611. Framed personal items and metal foot-locker from the office of Cecil B. De Mille.** (8) framed displays measuring from 18 x 25 in. to 31 x 37 in. and (1) military-type metal foot-locker from Cecil B. De Mille's Culver Studios office, having been his personal property while there. Eclectic group of objects offers a unique view inside this great director's personal choices for what he surrounded himself with on a daily basis. Included are: large facsimile print of The Bill of Rights which was prepared especially for De Mille "as a Tribute to Life Long Devotion to American Liberty", ornately framed in heavy gilded wood; similar facsimile print of The Declaration of Independence framed simply in painted wood; antique print of Victorian woman framed in heavy wood, with many Pathe and RKO identifications on verso; print of a military commander's portrait, hand-inscribed in fountain pen, *"Cecil, With Friendship, Harvey"* framed in oak; a photographic enlargement of Tyrone Power with a dog in simple loose frame; 1947 newspaper front page with headline about De Mille's film *Unconquered* in simple frame; a Ca. 1875 hand-painted on felt card-game table top/tray; a black-painted metal foot-locker, 10 x 17 x 30 in. with De Mille's name stenciled on one end in the military fashion, and of the type that would slide under a bed; and perhaps most unique and personal of all, a hand-painted oil pastel portrait of De Mille by Native American Rod Redwing, in a hand-made hand-signed birch-bark frame by Jay Silverheels, better known as "Tonto" in *The Lone Ranger* (hand-printed label on verso states: "Two Indians Salute a Very Great Man. Cecil B. De Mille" followed by their credits. **$300 – $500**

***612. Collection of Cecil B. De Mille and wife's personal family photos.** Substantial range of early personal family photographs from the Culver Studios office of Cecil B. De Mille, beginning at infancy(at least for his wife, Constance Adams, and presumably for him as well) through young adulthood, including a handsome pose of teenage Cecil in uniform at the Pennsylvania Military College. Most of the earliest photos are pasted into a turn-of-the century simple cardboard display album, with the rest varying between frames, carte de visite, and display mounted. **$200 – $300**

***613. Personal effects of Cecil B. De Mille pertaining to his thoroughbred horses.** Collection of numerous photos, (24 of them approx. 8 x 10 in. either in photographer's display folders or simple wooden frames are portraits of the horses in competition, and other smaller sizes tipped onto loose album pages depict the family and children with the horses and outdoors), riding gloves, show dress collars, and other artifacts of the De Mille family's stable of Thoroughbred Walking Horses, most notably Golden Lady and Dream Girl. Show dress collars (3) are fancy multi-colored satin on black backing cloth, with gloves of leather and cloth. Artifacts consist of 5 x 7 in. cast-metal horse, and antique hand-carved ivory cigarette holder (presumably De Mille's own) in original satin-lined instrument case. **$200 – $300**

***614. Cecil B. De Mille's massive personal studio accounting ledger 1952-58 and five complete original 01/22/59 Los Angeles Times newspapers announcing De Mille's death.** Huge (14 lbs.) accounting ledger for his personal and studio accounting from the years 1952 through 1958. Embossed with his name on front cover. Massive amount of information contained not to mention everything De Mille earned and spent money on. Together with: Top headline of the day for January 22, 1959 was "DEATH TAKES CECIL B. DE MILLE". Lot includes (5) copies of this edition, which features numerous photos and tributes to the great director inside. Very Fine, with normal toning from age. **$200 – $300**

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615. No Lot.

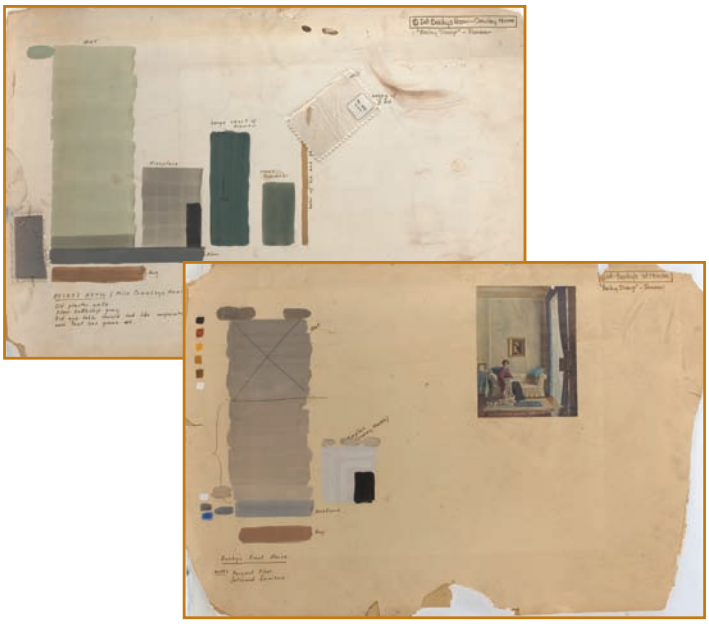
***616. Archive of architectural proposals to turn Culver Studios into tourist attraction.** Culver Studios in Culver City has gone through many incarnations, including Ince, De Mille, RKO, Selznick International, Desilu, and for a brief period it was Laird International. Laird bankrupted itself trying to turn its property into a "Universal Studios" type tourist attraction. the project which is thoroughly illustrated in this architectural proposal. Consisting of 9 board-mounted full color attraction renderings(Tara Terrace, De Mille Gate, Japanese Jewel Garden, etc.), 4 (print) pen & ink views, and one board detailing entire studio plan with a photo of Tara affixed, labeled "LAIRD INTERNATIONAL STUDIOS". Sizes range from 13½ x 20 in. to 16 x 20 in., and the work is copyrighted 1980. A fascinating and little-known piece of Culver City history. Fine to Very Fine. **$200 – $300**

***617. Lot of seven original 1940s studio-lot wooden signs, three for David O. Selznick.** Painted solid-wood signs (4) from David O. Selznick's tenure at Culver Studios from the late 1930's until the early 1950's, ranging in size from 20 x 37 in. to 5 x 15 in., consisting of "OFFICES OF DAVID O. SELZNICK", "MEN'S WARDROBE SELZNICK INTERNATIONAL PICTURES, INC.", "SPECIAL CAMERA EFFECTS VANGUARD FILMS DAVID O. SELZNICK", and "SELZNICK CO.", "VANGUARD FILMS, INC. ART DEP'T" ; other two are for "The Fortune Company PROPERTY DEPT." and "20th CENTURY FOX CASHIER". Truly one-of-a-kind artifacts from Selznick's golden age of film production. Condition varies, with 2 showing crackalure and weathering to paint from extended outdoor exposure. **$200 – $300**

***618. *Magnificent Ambersons* collection of five large original storyboards and one costume fabric sample.** (RKO, 1942) Fascinating and historically significant view behind the scenes of the work of Orson Welles, one of the truly great auteur directors. *Magnificent Ambersons* was to be his icing on the cake of the success of *Citizen Kane* one year earlier, but studio interference all but ruined his brilliant though obsessive creative efforts and set the stage for similar problems to plague his directorial efforts til his dying day. Lot includes (5) original pencil and charcoal storyboards measuring 15 x 20 in., each with 4 or 5 scenes drawn directly on the 4-ply artboard, or pasted on over the top of others for correction. Work is attributed to production designer Albert D'Agostino. Scenes represented here include George Minafer as a child with his mother Isabel; Eugene and Isabel dancing; George calling his mother an old lady; the Minafers touring Eugene's automobile factory; and by far the most significant, arguably the favorite scene of most viewers (remaining in what is left extant of the film, that is) Eugene's car passing up George and Lucy in their horse-drawn sleigh. Also included is a 15 x 20 in. paper sheet with costume fabric samples of colored laces obtained from Bullock's and The May Co. Without question one of the great discoveries in recent times toward illuminating a great film maker's working process. Condition varies, most are Fine, though final storyboard exhibits more staining and soiling than others. **$400 – $600**

***619. *Journey Into Fear* collection of 16 large original storyboards.** (RKO, 1943) Film historians have long debated Orson Welles' creative contributions to this unusual wartime film of international espionage, and his hand does indeed seem evident throughout, even though Welles himself gave all directorial credit to Norman Foster. This large lot of (16) original pencil and charcoal storyboards may prove to be another piece in the puzzle, as they are attributed to production designer Albert D'Agostino, who created the exact same type of storyboards for Welles the year before, on *Magnificent Ambersons.* Measuring 15 x 20 in., each with from 3 to 6 scenes drawn directly on the 4-ply artboard, offering a unique look into character and scene development process for an important film. Generally Fine overall, with varying amounts of soiling and handling. **$400 – $600**

***620. Culver City Mutual Theatrical Association 1920s head-shots and details.** (7) card sheets measuring 14 x 22 in. (some are fragments only) depicting the entire cast of players (from infants to seniors) of the Culver City Mutual Theatrical Association, ca. 1920. Condition is fair only overall, with significant chipping and soiling from years of storage, but they remain a remarkable document to Culver City's long-standing theatrical and entertainment history. **$200 – $300**



***622. *La Cucaracha* collection of 14+ large production designs for the first Technicolor short.** (RKO, 1934) 4-ply artboard sheets (14 plus several fragments) measuring 20 x 30" executed in pencil, pen & ink, and gouache by production designer Robert Edmond Jones for the first short film released in 3-Strip Technicolor. Details in these designs indicate this foray into the first full-color film process(2-Strip Technicolor was significantly inferior in quality) was taken quite seriously by RKO. Set in a Mexican café, and filled with dancing and exotic costumes, this was the perfect launch for the process that would bathe the theater screens for years to come in colors that truly made films, maybe for the first time, larger-than-life. Condition varies significantly, though most boards are intact and presentable. **$200 – $300**

***621. *Foreign Correspondent* large original storyboard of the umbrella murder scene.** (RKO, 1940) Original 16 x 20 in. pencil and charcoal storyboard for one of the most memorable scenes in film history, the "Umbrella murder" scene from Alfred Hitchcock's *Foreign Correspondent*, in which a murder takes place under cover of a large public crowd engulfed by umbrellas on a rainy Amsterdam day. In this, Hitchcock's second U.S. produced film, the director takes it upon himself to warn his newly adopted home of America against the threatening clouds of aggression coming out of Nazi Germany. Fine. **$200 – $300**

***623. Decorative objects from the studio office of Cecil B. De Mille.** Miniature motion-picture camera cigarette dispenser/ashtray, 11 ½ x 6 ½ in. which doubled as a hidden "craps" game with dice images inside spinning film magazines (missing "lens" piece and ashtray) authentically detailed with wooden tripod; and antique lottery-ball tumbler, 10½ x 9½ in. with numbered wooden balls intact, still fully functional in spite of missing turn handle; both personal possessions of Cecil B. De Mille from his Culver Studios office. **$200 – $300**

END OF DAY ONE

Collection of Lou Bunin

stop-motion puppets and marionettes

Lou Bunin (1904-1994) was a prominent puppeteer, artist and pioneer of stop-motion animation in the latter half of the 20th century. While working as a mural artist under Diego Rivera in Mexico City in 1926, Bunin created political puppet shows using marionettes including a production of Eugene O'Neill's *The Hairy Ape*.

Bunin was one of the best and most innovative stop-motion animators working in the business during the 1930s and 1940s. After hitting the mark with *Bury the Axis* (Paramount, 1943), one of the most memorable propaganda shorts of the war, featuring puppet forms of Hitler, Mussolini and Hirohito, he went to MGM where he did the opening credits for *Ziegfeld Follies* (1946). He developed a unique wrapped wire armature and perfected his own rubber compound for the flexible skins. He also used different hardness and textures that conformed to the character's use. Some puppets used multiple rigid heads that would be replaced on the body for different expressions, much like Tim Burton has done in *The Nightmare Before Christmas*.

Branching out on his own in 1948, with funding from Britain and France, he embarked on an effort to make a faithful recreation of Lewis Carroll's book using puppets that would appear on screen as large, or larger than, "Alice" even though each one was but 10 inches tall. From the start Disney, who had his own film in stages, sued Bunin, claiming he had exclusive rights to the property. Losing that legal battle, when the films were ready to be released, he sued again, attempting to get Bunin to shelve his film for 18 months, as "it would be confusing to the public" to have two versions appear at the same time. Upon losing this case, Disney was reported to have gone to Technicolor and threatened, that if they printed Bunin's release prints, he would boycott them forever. They relented. Bunin was forced to give his negative to Ansco, an inferior color process, who from the onset had marring, mis-matching and timing problems with the prints - a malady that plagues it to this day. Disney then went ahead and ran his "The One and Only" ads upon his AIW opening, and the Bunin film disappeared quickly. Amazingly, the Disney film also lost money and was considered a sore spot with Walt until he died. It was not until the late 1960s that college students were attracted to the film and it and it became a hit on the 16MM circuit and later on home video.

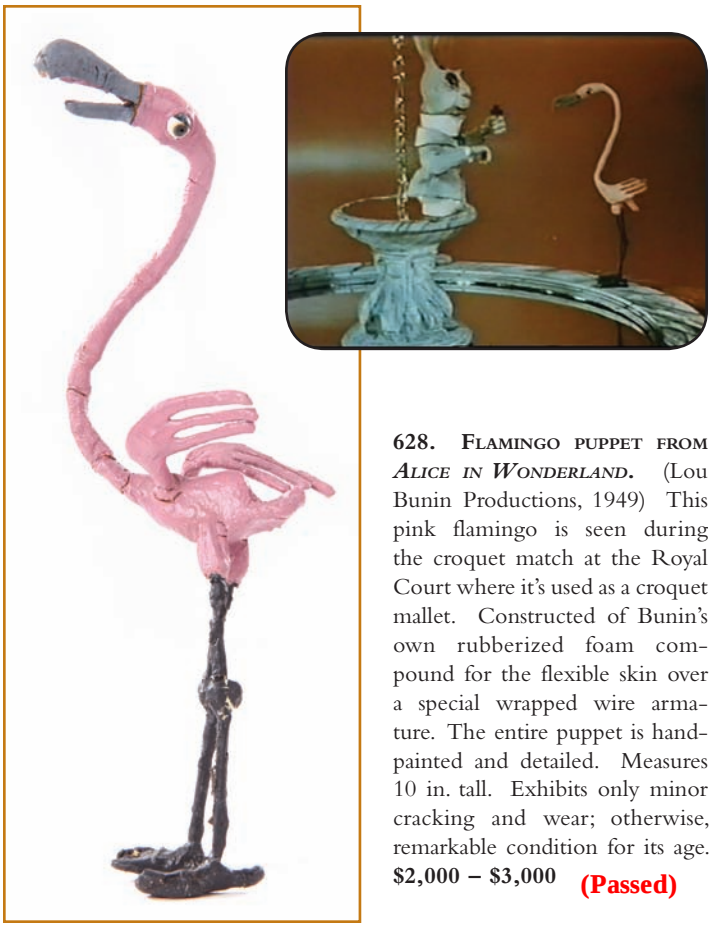
Bunin then turned his attention to short films and TV commercials, of which he became a master, including his memorable one for Brylcream hair treatment, commercials for New York's Utica Club Beer and Mike the Magicat. Lou had dreams of two more large scale productions, the last of which he worked on for years with a finished script and storyboards, that he sold to Disney, but they never made the film. In 1986, he carefully unwrapped the puppets from the tiny boxes he stored them in, hand labeled them all with his PUNCH FILMS tags, and offered them in a small sale in the summer of 1986 in NYC. Those that he kept, or did not sell were passed to his daughters who offer them here. He died in 1994.

This new interest, in all things Bunin, led Lou's daughters to donate some ALICE puppets and some of the original footage cut from the film. Last year MoMA preserved the print and added the lost footage making the film now run 96 minutes. After a world premiere there, with the exhibit, the film is now seen at various film festivals.

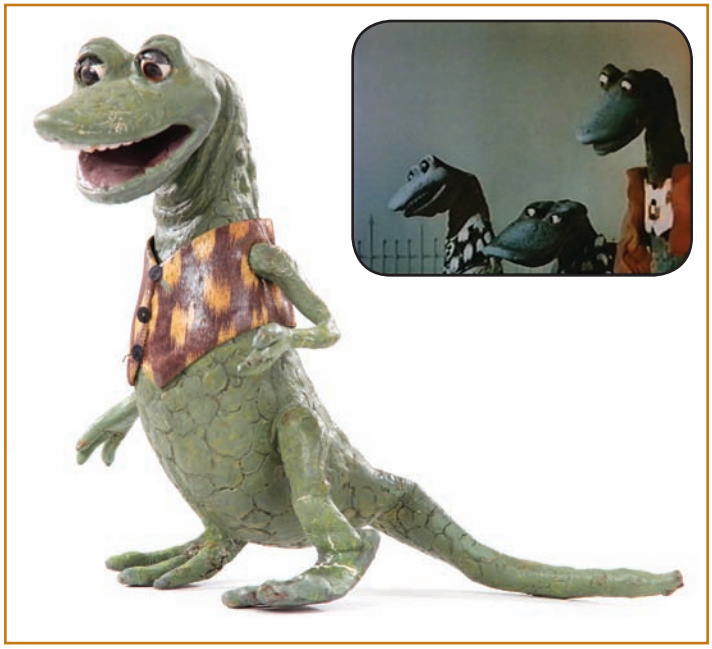
624. White Rabbit puppet from *Alice in Wonderland*. (Lou Bunin Productions, 1949) Perhaps the most important *Alice in Wonderland* figure, as he appears in the beginning drawing and makes the journey to the Royal court. He is also the scoundrel who knows who stole the Queen's tarts, but decides to frame Alice for the theft. This puppet wears the costume seen during the Caucus and Jury scene and is constructed of Bunin's own rubberized foam compound for the flexible skin over a special wrapped wire armature. It wears a complete ensemble of shirt with shiny buttons, bow tie, three-button vest, overcoat and black wool cape with red heart and white ribbon collar and holds an umbrella in its right hand. The head has come loose from the armature and is held only by the cotton wadding underneath. The puppet was also reused for a segment of The Perry Como Show. Measures 11 in. tall. Exhibits minor cracking and wear; otherwise, remarkable condition for its age. **$3,000 – $5,000** **($3,750)**

625. Cheshire Cat puppet from *Alice in Wonderland*. (Lou Bunin Productions, 1949) One of the most identifiable characters of the *Alice in Wonderland* world, the Cheshire Cat with its characteristic grin is first seen in the Duchess' kitchen then outside on the limb of a tree. Constructed of Bunin's own rubberized foam compound for the flexible skins over a special wrapped wire armature. The skin is sculpted with a striped texture, hand-painted and impressively detailed with bristles for whiskers and tiny eyelashes. Measures 10½ in. long x 4 in. tall. Exhibits minor cracking on the head and front paws; otherwise, remarkable condition for its age. **$2,000 – $3,000** **($11,000)**

626. Dormouse puppet from *Alice in Wonderland*. (Lou Bunin Productions, 1949) The Dormouse puppet is featured in a musical number with Alice in the "Flood of Tears" sequence and later appears as part of the Caucus and Jury. Constructed of Bunin's own rubberized foam compound for the flexible skin over a special wrapped wire armature. The skin remains quite pliable, wears a collar and black bow tie and the entire puppet is hand-painted with impressive detail. Measures 6 in. tall. Exhibits minor cracking and wear; otherwise, remarkable condition for its age. **$2,000 – $3,000** **(Passed)**



628. Flamingo puppet from *Alice in Wonderland*. (Lou Bunin Productions, 1949) This pink flamingo is seen during the croquet match at the Royal Court where it's used as a croquet mallet. Constructed of Bunin's own rubberized foam compound for the flexible skin over a special wrapped wire armature. The entire puppet is hand-painted and detailed. Measures 10 in. tall. Exhibits only minor cracking and wear; otherwise, remarkable condition for its age. **$2,000 – $3,000** **(Passed)**



627. Bill the Lizard puppet from *Alice in Wonderland*. (Lou Bunin Productions, 1949) Bill is one of three lizards that come to the rescue of White Rabbit. He and his friends help Alice get out of the Rabbit's house when she grows large inside it. Constructed of Bunin's own rubberized foam compound for the flexible skin over a special wrapped wire armature. This skin features a harder compound which may have conformed to the puppet's use for a static or low-action shot. The skin is sculpted with a scale-like texture, and the entire puppet is hand-painted and detailed. Measures 7 in. tall. Exhibits only minor cracking and wear; otherwise, remarkable condition for its age. **$2,000 – $3,000** **($2,000)**

629. Three porcupine puppets from *Alice in Wonderland*. (Lou Bunin Productions, 1949) Three porcupine puppets seen during the croquet match at the Royal Court they were used for the croquet balls. Constructed of Bunin's own rubberized foam compound for the flexible skin over a special wrapped wire armature. The puppets are posed in different poses, each hand-painted and detailed. Measure approx. 3 in. tall. Each exhibits cracking and wear; otherwise, very good condition. **$2,000 – $3,000** **($2,000)**

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630. Owl puppet, ball and flagpole from *Alice in Wonderland*. (Lou Bunin Productions, 1949) The Owl is part of the Caucus and Jury as well as the Circus scenes. Constructed of Bunin's own rubberized foam compound for the flexible skin over a special wrapped wire armature. This skin features a harder compound which may have conformed to the puppet's use for a static or low-action shot. The skin is sculpted with a feather-like texture, and the entire puppet is hand-painted and impressively detailed. Measures 8 in. tall. Also includes a striped wooden ball measuring 3 ¼ in. diameter and a penant flag and pole from the Circus scenes. Puppet exhibits only minor cracking and wear; otherwise, remarkable condition for its age. **$2,000 – $3,000** **($2,000)**

631. Court Jester puppet from *Alice in Wonderland*. (Lou Bunin Productions, 1949) Court Jester puppet seen during the croquet match at the Royal Court and other scenes. Constructed of Bunin's own rubberized foam compound for the flexible skin over a special wrapped wire armature. This skin features a harder compound which may have conformed to the puppet's use for a static or low-action shot. Hand-painted and impressively detailed, it measures approx. 10 in. tall. It exhibits cracking and wear and remains somewhat fragile; otherwise, good condition. **$1,000 – $1,500** **($1,000)**

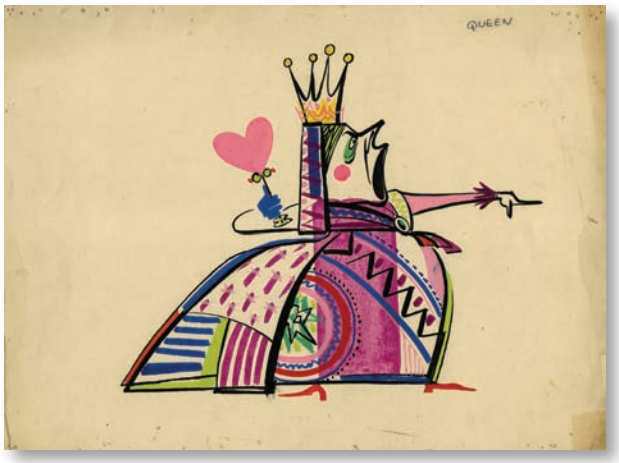
632. Lou Bunin Productions archive of 80+ character and production stills from *Alice in Wonderland* and other projects. (Lou Bunin Studios, 1949, release delayed to 1951) (See first "Alice" lot for film's details). Album containing over (80) original 8 x 10 in. gelatin silver prints documenting character creation and the animation process for Bunin's *Alice in Wonderland* and other earlier projects including *Bury the Axis* from 1943. Also included in this lot are (2) vintage oversize production stills, one 12 x 14 in. of animator studying "Alice" character sketches, and the other a 16 x 20 in. double-weight of an African-American puppet character, most likely from Bunin's Eddie Cantor animated sequence in the 1946 MGM feature *The Ziegfeld Follies*. Very Fine overall. **$600 – $800** **($1,100)**

633. *Alice in Wonderland* collection of four studio continuity keybooks. (Lou Bunin Studios, 1949, release delayed to 1951) (See first "Alice" lot for film's details). Bunin Studio's master keybooks for this unique live action/animation version of Lewis Carroll's timeless fantasy. (3) leatherette-bound 9½ x 13 in. containing hundreds of 3½ x 4½ in. gelatin silver scene and character continuity prints of both live action and animation, and (1) album of (39) 8 x 10 in. gelatin silver, single and double-weight prints of clay-sculpted characters. Also included are (2) rolled, unused examples of the original 22 x 28 in. half-sheet poster for this film. An exceptional one-of-a-kind reference documenting every aspect of this remarkable film's production process. Album covers show light handling, interiors are generally Very Fine. **$1,000 – $1,500** **($1,000)**

634. ***Alice in Wonderland* 200+ original animation motion sequences by animator Art Babbit.** (Lou Bunin Studios, 1949, release delayed to 1951) Legend has it that Walt Disney nearly caused this curious and charming composite of live action and animation (just like his own early "Alice" silent cartoons) from being released at all, for fear of competition to his version coming shortly after. Those few who have seen the film generally appreciate its unique and often remarkable qualities, not the least of which is reported to be the most charming Alice of any of the very many different versions throughout the years. This lot contains 200+ hand-drawn pencil animation motion sequences by legendary Disney animator Art Babbit for many different characters, including: Dodo walking and running (40), Mouse (8), Eaglet (24), Pigeon (16), Duck (15), King walking (31), Guenea Pig running (8), Toucan walking and running (40), Monkey running (16), Parrot walking and running (32) and Owl (15). Accomplished on standard 11 x 14" registration-punched animation paper, with each character separated into its original scene production logs with the exception of the owl, which lacks its log folder. Very fine. **$1,000 – $1,500** **($2,500)**

635. ***Alice in Wonderland* original set designs and film sequence list.** (Lou Bunin Studios, 1949, release delayed to 1951) Collection of 21 original set and character designs in varying sizes and media for the 1949 *Alice in Wonderland,* executed by Bernyce Polifka, plus a detailed sequence list. Very good to Fine overall, some with handling and staining. **$2,000 – $3,000** **($2,000)**

636. ***Alice in Wonderland* Mad Hatter color character design.** (Lou Bunin Studios, 1949, release delayed to 1951) "Mad Hatter" character design executed in pencil, pen & ink, and gouache by production designer Bernyce Polifka, 10 x 14 in. on art paper. Very good to Fine, with pinholes and very minor soiling. **$400 – $600** **($900)**



637. ***Alice in Wonderland* Queen of Heart color character design.** (Lou Bunin Studios, 1949, release delayed to 1951) "Queen of Hearts" character design executed in pencil, pen & ink, and gouache by production designer Bernyce Polifka, 10 x 14 in. on art paper. Very good to Fine, with pinholes and very minor soiling. **$400 – $600** **($700)**

638. ***Alice in Wonderland* Mad Hatter's tea party color set design.** (Lou Bunin Studios, 1949, release delayed to 1951) "Mad Hatter's Tea Party" set design executed in pencil, pen & ink, and gouache by production designer Bernyce Polifka, showing exceptional attention to detail. 14 x 18" on 1-ply artboard. Very Fine, with tape on verso at margins not affecting artwork. **$400 – $600** **($400)**

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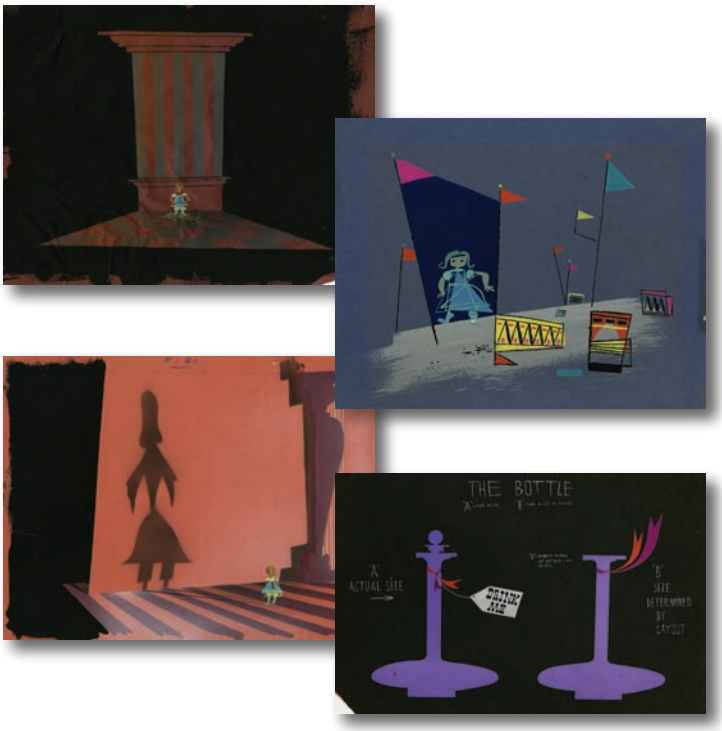
639. ***Alice in Wonderland*** **extended color storyboard of Alice falling down Rabbit Hole.** (Lou Bunin Studios, 1949, release delayed to 1951) Extended and elaborate storyboard showing Alice falling down the Rabbit hole, painted in gouache on two 8 x 12½ in. black illustration sheets by production designer Bernyce Polifka. Very good to Fine, with pinholes and minor chipping to top margin. **$600 – $800** **($600)**

640. ***Alice in Wonderland*** **original color set designs by Bernyce Polifka.** (Lou Bunin Studios, 1949, release delayed to 1951) Collection of 10 original set and character designs in varying sizes for the 1949 *Alice in Wonderland,* executed by Bernyce Polifka in gouache. A few of these bear more than a striking resemblance to Salvador Dali's dream-sequence sets for *Spellbound*. Fine. **$1,000 – $1,500** **($1,000)**

641. ***Alice in Wonderland*** **collection of color character designs.** (Lou Bunin Studios, 1949, release delayed to 1951) Collection of (9) original character designs in varying sizes for the 1949 *Alice in Wonderland,* executed by Bernyce Polifka in gouache, sizes range from 7 x 10 in. to 11 x 17 in. Includes: Mad Hatter (2), with artist notes on colors and details; Angry Cook (2), with extensive notes; Kings and Queens, Jokers, and others. Fine overall, with various pinholes, stains, and tears. **$1,000 – $1,500** **($1,100)**



642. ***Alice in Wonderland*** **collection of color storyboards all concerning Alice's character.** (Lou Bunin Studios, 1949, release delayed to 1951) Collection of (7) original color storyboards in varying sizes for the 1949 *ALICE IN WONDERLAND,* executed by Bernyce Polifka in gouache, sizes range from 4¼ x 5¼ in. to 10 x 15 in. Each one either depicts, or refers specifically to Alice's character and actions. Good to Very Good, some corners lost, one with dampstains, various corner pinholes, etc. **$800 – $1,200** **($800)**

643. ***Alice in Wonderland*** **collection of color animal character designs.** (Lou Bunin Studios, 1949, release delayed to 1951) Collection of (20) original color character designs in varying sizes for the 1949 *Alice in Wonderland,* executed by Bernyce Polifka in gouache, sizes range from 7 x 10 in. to 11 x 17 in. Each one depicts one or more animal characters including the hookah-smoking caterpillar and the Cheshire cat.Very Good to Fine, with occasional margin staining from verso tape, various corner pinholes, etc. **$2,000 – $2,000** **($3,000)**

645. ***Alice in Wonderland*** **massive archive of original character designs by animator Art Babbit.** (Lou Bunin Studios, 1949, release delayed to 1951) Collection of approx. (92) original pencil and pen & ink production character designs by legendary Disney animator Art Babbit, majority being 8 x 14 in. or 14 x 17 in. Representing every conceivable (animated) character in the film, except of course Alice, because she plays live action. Generally fine, with occasional pinholes, toning, etc. **$3,000 – $5,000** **($6,500)**

644. ***Alice in Wonderland*** **collection of color set designs.** (Lou Bunin Studios, 1949, release delayed to 1951) Collection of (12) original color set designs in varying sizes for the 1949 *Alice in Wonderland,* executed by Bernyce Polifka in gouache, sizes range from 7 x 10 in. to 11 x 14 in. Very Good to Fine, with various pinholes and minor stains. **$800 – $1,200** **($1,300)**

646. Eddie Cantor puppet from *Ziegfeld Follies*. (MGM, 1946) The most important Bunin surviving puppet is this fantastic and famous Eddie Cantor puppet, in black face, from the Technicolor all-star musical. Lou built a whole puppet world based on Flo Ziegfeld's first theater in New York in 1907. With Lady Astor arriving by carriage, to the gentlemen and ladies in tuxes and gowns milling about the lobby, to the stage showcasing four of Ziegfeld's greatest stars, one of whom was Cantor dancing and singing "If You Knew Susie". Constructed of Bunin's own rubberized foam compound for the flexible skin over a special wrapped wire armature. The head is hand-painted, dressed with gray wool pants, double-breasted dark blue coat, red ribbon tie and bowler hat. An impressively detailed puppet. Measures 10 ½ in. tall. Puppet exhibits only slight wear; otherwise, remarkable condition for its age. **$4,000 – $6,000** **($13,000)**

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647. Mr. Brylcream puppet. In the 1960s, Bunin turned his attention to short films and TV commercials, of which he became a master, including his memorable one for Brylcream hair treatment. From this, one of the most famous golden age TV ads ever run, is the series that proclaimed "Brylcream/A Little Dab Will Do Ya!/The Gals Will All Pursue You!/They Love To Get Their Fingers In Your Hair!" This is the only Mr. Brylcream puppet to survive and features his "after" effect with well coifed hair. Constructed of Bunin's own rubberized foam compound for the flexible skin over a special wrapped wire armature. The head is hand-painted, dressed with gray wool suit, white shirt and tie. An impressively detailed puppet. Measures approx. 10 in. tall. Puppet exhibits only slight wear; otherwise, remarkable condition for its age. **$2,000 – $3,000** **($2,250)**

649. Tasmanian Wolf and Kangaroo from *The Dingo Dog and the Kangaroo*. Two of the principal characters of the short, "The Dingo Dog and Kangaroo", are featured here. The Tasmanian Wolf offered here is constructed of Bunin's own rubberized foam compound for the flexible skin over a special wrapped wire armature. The skin is molded in a fur-like pattern and hand-painted. It exhibits some cracking along the legs and lower jaw. Together with the Kangaroo puppet covered entirely in pink wool fabric with hand-stitched detail in black, red, yellow and pink thread down the back, the head sits on a ball-and-socket mount. This impressive puppet measures a full 14½ in. tall. It exhibits some fading of the fabric; otherwise, remarkable condition. A wonderful group of puppets from this classic Bunin short film. **$3,000 – $4,000** **($3,000)**

648. Mike the Magicat puppet. Psychic Jeanne Dixon wrote a book about her cat called "Mike the Magicat" where she claimed he had ESP. He also had achieved fame from his running away from her Washington D.C. home and going to see Harry Truman at the White House, who welcomed his visits. Jeanne wanted Mike to be a national sensation so she asked Lou Bunin to make a series of short color animated films about Mike having fictional adventures. The Mike offered here is from "The Cat and the Sphinx" where Mike finds himself in Egypt lending the Sphinx a hand. Constructed of Bunin's own rubberized foam compound for the flexible skin over a special wrapped wire armature, the head on a ball-and-socket mount. The head, hands, tail and feet are covered with velvet and it wears a brown cloth explorer suit, fabric covered hat, leather belt and camera. Includes a wooden tripod. An impressively detailed puppet with eyelashes and bristles for whiskers. Measures 9½ in. tall. Puppet exhibits minor cracking on the feet; otherwise, remarkable condition. **$2,000 – $3,000** **($2,000)**

650. Foodini/Organ Grinder puppet. In 2003, MoMA in New York City held a retrospective for Lou and Morey Bunin's careers and the puppet included here represents the genesis of that history. Lou and Morey Nubin were traveling puppeteers in the early 1930s who invented the character "Foodini" as an Organ Grinder. Years later, "Foodini" was reborn as a magician with his sidekick "Pinhead" and "Lucky Pup" that Morey and his wife Hope performed on live TV in New York in 1949. Bunin's attached inventory tag refers to this puppet as the very first "Foodini" and if you remove the hat, applied moustache, add a turban and robes, it does appear exactly as the TV version. The reference image shows Lou and Hope with this puppet. The puppet features a hand-painted and detailed wooden head with applied moustache of black thread, moveable jaw (the string no longer actuates the mechanism but should be easily repaired), hand-painted wooden hands and feet, felt hat and multi-colored clothes. Measures 17 in. tall. An important artifact in the history of this pioneer puppeteer. **$2,000 – $3,000** **($2,000)**

651. Dragon and Beetle marionettes from *Olde Bangum*. In 1955, Lou Bunin, Jean Ritchie and Oscar Brand collaborated on a charming tale of a young boy who battles an evil Dragon with the support of a helpful Beetle and Swordfish in the short film titled, Olde Bangum, based on the folktale, "Bangum and the Boar". This lot features the Dragon marionette constructed from a hand-painted wooden head with moveable jaw, wooden hands (one detached), one clawed foot (one missing), and features a green cloth body with applied cloth and metal details and painted wooden spines along the back. Measures approx. 20 in. long. Also includes the Beetle marionette constructed from a hand-painted wooden body and hinged wooden legs, and spring antennae on the head. The "armor" section of the abdomen is missing (as seen in the short film when Beetle hands it to the young boy, played by Oscar Brand's son), the hands and feet are detached but present. Measures approx. 25 in. tall. Includes a detached control bar and strings. Both puppets exhibit wear and distress but remain in good condition. **$3,000 – $4,000** **(Passed)**

653. Collection of seven puppets from INSIGHT CBS television show 1960s. A collection of seven puppets used for the long-running, inspirational CBS television program, INSIGHT, in the early 1960s. Constructed of hand-painted and detailed wooden heads with spring-loaded moveable jaws, wooden hands and feet, yarn or velvet hair attached puppeting sleeve and each features hand-stitched clothes of different styles to match their profession. Each measures approx. 17 in. tall. The professions included in the lot are a Congressman, a Scientist, a Science Child, one unlabeled, The Press, Joe Citizen and a Worker. They exhibit some minor wear and cracking; otherwise, very good condition. **$3,000 – $5,000** **(Passed)**

652. Collection of six beer stein puppets from Utica Club Beer commercials. Another famous series of long-run commercials run in the New York area was for Utica Club Beer, extolling their virtues of natural bubbles. The main "spokes-mugs" were "Schmidt", a German expert on brewing, and his pal "Dooley", an Irish patron of the suds. They had many encounters and adventures including run-ins with the law and trips to the moon. This lot represents nearly the entire cast and are constructed from real beer steins which have been modified with aluminum spring-loaded control rods and sturdy wire fittings to actuate the lids for the speaking segments. Included are: Schultz, Dooley (Lucky), The Law: Policeman w/ heads, Duchess, Uncle Rudolf and Emma. They exhibit some wear; otherwise, very good condition. **$3,000 – $5,000** **($3,000)**

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654. Jay Silverheels "Tonto" leather fringe tunic from *The Lone Ranger*. (ABC-TV, 1949-1957) This iconic instantly recognizable wardrobe piece is the key component of "Tonto's" iconic costume as the Lone Ranger's trusty sidekick in the landmark 1950s TV series. Made from tan leather tunic with fringe at the chest, sleeves and lower hem, with lace-up closures at both the left and right sides and internal Warner Bros. label handwritten *"6/30/55 – Prod. 8546 – Silver Heels – Leather Shirt"*. We are aware of only one other Tonto tunic, which currently resides at the Gene Autry Western Heritage Museum in Los Angeles. This iconic garment is certainly one of the rarest pieces of television wardrobe to ever come up at public auction, and is truly an important piece of both Hollywood and television history. **$20,000 – $30,000** **($20,000)**

655. Clayton Moore "The Lone Ranger" iconic mask and gloves and Jay Silverheels "Tonto" headband from *The Lone Ranger and the Lost City of Gold*. (UA, 1956) Ensemble of screen-worn items from *The Lone Ranger and the Lost City of Gold* including Clayton Moore's "The Long Ranger" black felt mask and pair of brown leather gloves, with Jay Silverheels' "Tonto" brown leather head band. Clayton Moore's black felt mask measures 10 ½ in. across and is backed with rubber to prevent slipping while worn. This screen-worn ensemble was won by a young British woman in a Picture Show magazine contest in October, 1958 and comes with the original documentation, including typed letter from the magazine congratulating the winner, "My sincere congratulations on your postcard entry which wins this unique prize of Clayton Moore's gloves and mask, and Jay Silverheels' headband, worn by them during filming of 'The Lone Ranger and the Lost City of Gold'". Also includes newspaper clippings and original shipping envelope (the winner of the prize had them in her drawer for 50 years!) and Jay Silverheels fan club memorabilia. The items remain in remarkable condition. A wonderful and iconic group of original *Lone Ranger* wardrobe. **$12,000 – $15,000** **($12,000)**

656. Patrick Macnee "John Steed" suit worn in *The Avengers*. (Associated British Corp., 1961-1969) Dark blue suit worn by Patrick Macnee in his role as the dapper secret agent "John Steed" in the Season 5 episode, "Escape in Time" in which Steed and Peel (Diana Rigg) have to stop a mad scientist who creates a time machine. The suit consists of a jacket, waistcoat and trousers all with internal Hammond and Boyle Ltd., London labels with Patrick Macnee's name as well as the date "20-8-66". A fantastic original wardrobe item from this popular series. **$6,000 – $8,000** **($6,000)**

657. Don Gordon "Dave Cromwell" spacesuit from *The Outer Limits* and *Battlestar Galactica*. (ABC-TV, 1963-1965) This futuristic spacesuit was worn in both the original hit television series *The Outer Limits* and *Battlestar Galactica*. The tan zip front suit is made of heavy rayon satin with an attached black quilted vest, stand collar, self-belt, multiple zippers on the sleeves and ankles, and wide black bands at the elbows. Black trim on the collar, padded black shoulder bands, and large black patch pockets on each leg were visible in *The Outer Limits*, but removed for use on *Battlestar Galactica*. In *The Outer Limits* the suit is worn by Dave Crowell (Don Gordon) throughout the entire episode "Second Chance". In *Battlestar Galactica*, the suit is worn by a security guard on the Celestra ship in the episode "Take the Celestra". Accompanied by a letter of authenticity from the costume house. **$800 – $1,200** **(Passed)**

659. Original "Luminoid" mask from *The Outer Limits* episode "A Feasibility Study". (ABC-TV, 1963-1965) In this critically acclaimed *The Outer Limits* episode titled, "A Feasibility Study", six city blocks are transported intact to the alien world of Luminos. There, the inhabitants of this neighborhood soon learn they are no longer on Earth but are prisoners to be experimented on by the Luminoids, a race of lethargic, disfigured aliens. This original screen-used Luminoid alien mask is constructed of foam latex and painted silver to resemble a metallic rock-like compound. It features one eyehole as well as cut-outs for the nostrils and mouth. It measures 14 in. tall x 6 ½ in. wide x 9 ½ in. deep. The mask is somewhat brittle and exhibits a 6 x 5 in. section missing at the rear, but the foam remains stable. It remains in very good condition. **$3,000 – $5,000** **($3,250)**

660. - 661. No Lot.

658. Zanti Misfit Alien creature from *The Outer Limits*. (ABC-TV, 1963-1965) Among the most bizarre creatures ever to spring forth from the visionary science fiction series, *The Outer Limits*, were these grotesque, rat-sized antlike alien race of insectoids with human faces called the Zantis. Incapable of executing their own species, the Zantis demand that Earth provide a penal colony for its undersirable criminals, or "Misfits". They send a spaceship full of Misfits to Earth and threaten total destruction if their penal ship is molested. Unfortunately, a bank robber on the lam, crosses the cordon and approaches the ship triggering an ugly jailbreak and a memorable sequence where the puppet advances up the arm of its victim, "Ben Garth", played by Bruce Dern. This Misfit puppet is constructed of hand-painted and detailed foam latex with foam latex-covered wires for the legs and antennae. It measures 9 ½ in. long and exhibits some cracking wear and foam loss at the legs; otherwise, very good condition. A wonderful artifact from this popular sci-fi series. **$3,000 – $5,000** **($3,750)**

662. Fess Parker signature "Daniel Boone" coonskin hat from *Daniel Boone*. (NBC-TV, 1964-1970) Fess Parker's portrayal of Daniel Boone began filming in 1964 and over its six years on the air, became one of the highest rated shows of its time. Parker was not only the star of the series, but also the co-producer and director of five of its most popular episodes. The coonskin hat features a quilted fabric lining with leather hatband and Western Costume label handwritten, *"Fess Parker"*. It measures approx. 14 in. long with a 9 in. long tail. An instantly recognizable and iconic wardrobe item from one of the most endearing television portrayals in history. Comes with letters of provenance from Fess Parker and the owner who was gifted the hat as a child. **$10,000 – $12,000** **($27,500)**

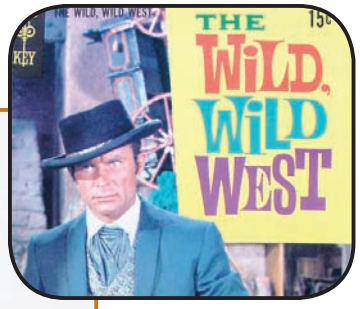
663. John Banner "Sgt. Schultz" dog tag and chain from *Hogan's Heroes*. (CBS-TV, 1965-1971) Cartier sterling silver dog tag crew gift from 1967 engraved with, "Hans Schultz, 5214607, Hogan's Heroes, 1967" with original ball chain. John Banner's character, "Sgt. Hans Schultz", was famous for delivering his signature line, "I know nothing!". The tag measures 2 ¼ x 1 ¾ in. and exhibits minor scratches along the perimeter; otherwise, very good condition. **$400 – $600** **($2,500)**

664. Original Barbara Eden signature first season "Jeannie" bottle from *I Dream of Jeannie*. (NBC-TV, 1965-70) When astronaut Captain Tony Nelson lands far from his planned recovery area near a deserted island, he comes upon a strange bottle that rolls by itself. He then removes the stopper and smoke starts shooting out and a blonde female genie appears kissing Tony on the lips, thus marking the beginning of *I Dream of Jeannie,* certainly one of the best loved TV series of the 1960s. This stylized ornamental bottle of green smoked glass features a bulbous base with elliptical teardrop indentation design along the bottle's topper and base. Commonly known as the "Jeannie bottle, it was actually based on a Jim Beam Christmas bourbon decanter marketed exclusively in 1964. A small number of these were purchased by the *I Dream of Jeannie* producers, given to the Screen Gems studio artisans who painted the bottle with a gold design of fig leaves and vines and applied a fine wash of mint green to soften the gold and appear opaque, muting the reflection of the gold leaf to create the look of a 2,000 year old bottle. The art department applied the misty overlay to compensate for the on-screen reflection and provide an aged, worn appearance. This design was used only for the first season which was shot in black & white. Measures 14 in. tall. This bottle was acquired from an ad agency executive from Screen Gems and not heavily handled over the years. Comes with a letter of authenticity from noted television artifact authority, James Comisar. A fantastic and instantly-recognizable relic from this landmark 1960s TV series. **$15,000 – $20,000** **($42,500)**

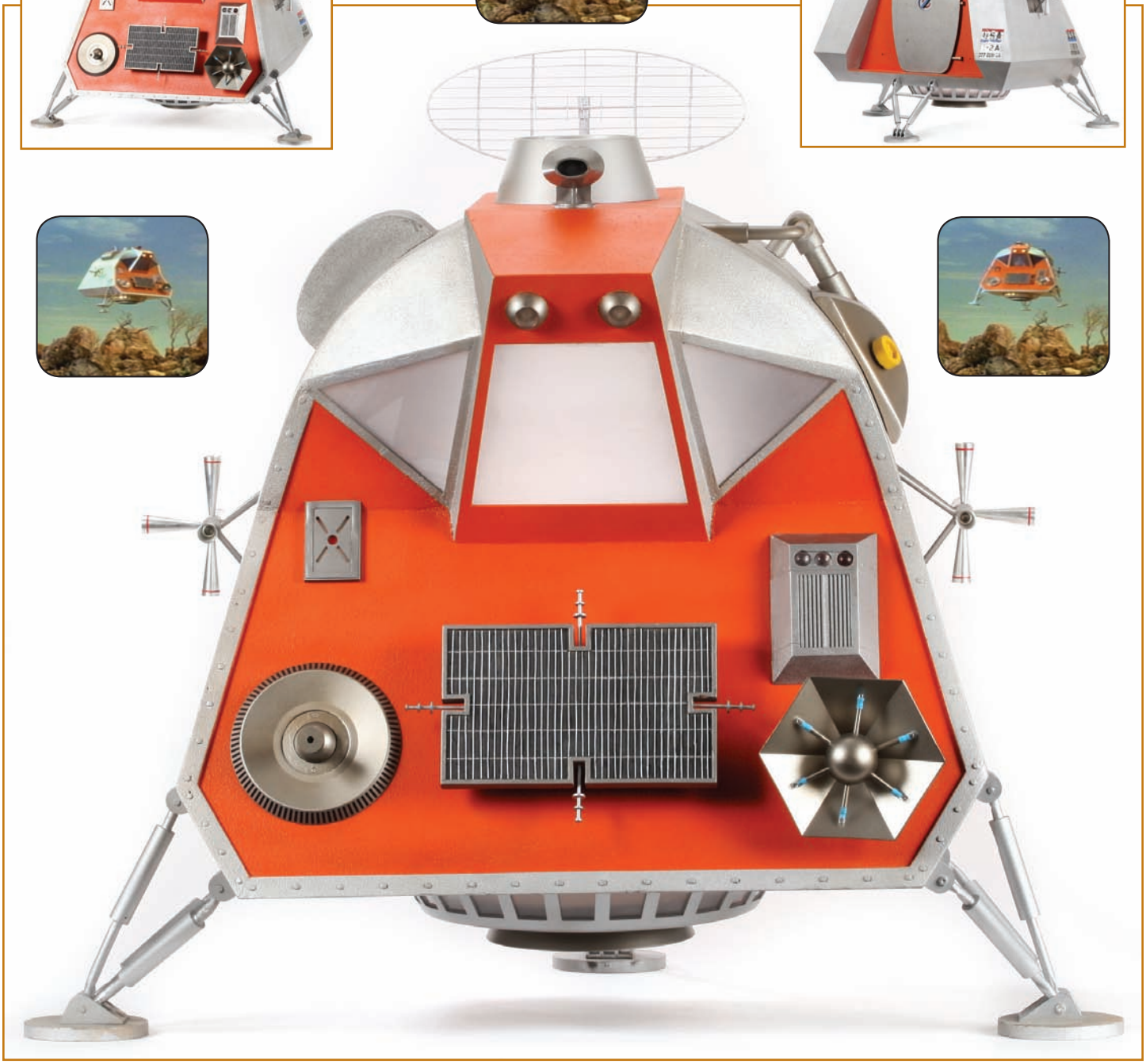
665. Robert Conrad smoking jacket from *The Wild Wild West*. (CBS-TV,1965-69) Burgundy velvet style smoking jacket worn by actor Robert Conrad in various episodes of the CBS-TV series *The Wild Wild West*. This wardrobe was worn regularly by Conrad in scenes aboard his private railroad car. Internal Western Costume label typewritten "2752-2 Robert Conrad #2 [waist] 30 [inseam] 29". It exhibits evidence of stylized closure removal at the front of the jacket where it was altered for subsequent use. While there are multiples of Conrad's full suits, this may be the only smoking jacket worn on the series. It's certainly the only one ever to surface from the TV series. An instantly recognizable screen-worn wardrobe item from this popular series. Featured in Danny Biederman's book *The Incredible World of SPY-Fi,* and has been on display in the SPY-Fi traveling exhibit, which has been touring U.S. museums since 2000. **$4,000 – $6,000** **(Passed)**

667. Robert Conrad "James West" costume ensemble from *The Wild Wild West*. (CBS-TV, 1965-1969) A fantastic vintage costume worn by actor Robert Conrad in the role of Secret Service Agent "James T. West" in this classic TV western/spy series, consisting of a bolero-style grey jacket with matching stirrup pants; the jacket has an internal Western Costume label typed *"Robert Conrad"*, and the pants bear Western Costume ink stamps on the inside waistband. Together with a purple western vest with floral motif, also with internal WCC label typed *"Bob Conrad"*; a light blue long sleeve shirt, and black cravat. The jacket exhibits light fading to the fabric, common with garments of this age. Robert Conrad western clothing from this popular series is scarce, and this multi-piece costume is especially desirable. Comes with a publicity photograph of Conrad from the series. **$10,000 – $12,000** **(Passed)**

666. No Lot



668. Robert Conrad "James West" hat from *The Wild Wild West*. (CBS-TV, 1965-1969) Signature western hat worn by Robert Conrad in his role as Secret Service Agent "James T. West". The black felt hat features a leather hat band surrounded by decorative gold metal trim. Handwritten inside *"Robert Conrad"*. It exhibits a trace of fading, common with garments of this age. Robert Conrad western clothing from this popular series is scarce. **$4,000 – $6,000** **($4,250)**



669. ***Original hero* Jupiter 2 *Space Pod filming miniature from* Lost in Space.** (CBS-TV, 1965-68) This fantastic craft, modeled after the Apollo Lunar Module, was used in the third and final season of the popular1960s Irwin Allen science fiction series. In the third season, the Robinson Family wasn't restricted to one world. The now-mobile *Jupiter 2* would travel to other worlds in an attempt to return to Earth or to settle on Alpha Centauri. The Space Pod was used to travel from its bay in the *Jupiter 2* to destinations either on land or in space. This finely crafted filming miniature measures 36 in. high x 31 in. long and is constructed of wood with steel, brass, aluminum and resin components. The rear door hinges open, the top mounted periscope turns from side-to-side and both front mounted sensors pivot up and down. After the run of the series, like many of the props from Irwin Allen's shows, the Space Pod was relegated to storage on the 20th Century Fox back lot until they sold the land in the early 1970s and this piece was purchased, saving it from imminent destruction. The miniature has been professionally restored and retains all the original pieces, with the exception of the upper docking ring, Fusion Core (Profiles in History sold the original Fusion Core in our Auction 20, lot 388), the bezel surrounding the left sensor and the hexagonal "dish". The original windows accompany the lot, but have warped over the years so reproductions are installed in their place. The paint has been retouched with matching paint. An instantly-recognizable "space age" filming miniature from this landmark television series. **$30,000 – $50,000** **($85,000)**

670. Original John Chambers-created "Miss Fishtail" alien mask from *Lost in Space*. (CBS-TV, 1965-1968) Created from green-painted foam latex with bulging vacu-formed plastic eye sockets and large wing-style gills, this amphibious looking creature was used in the *Lost in Space* episode "Space Beauty". It was later pressed into use in Irwin Allen's *Voyage to the Bottom of the Sea* in the episode entitled "The Deadly Amphibians". Latex exhibits some deterioration common with masks of this age, but remains in remarkably good condition. **$2,000 – $3,000** **($2,000)**

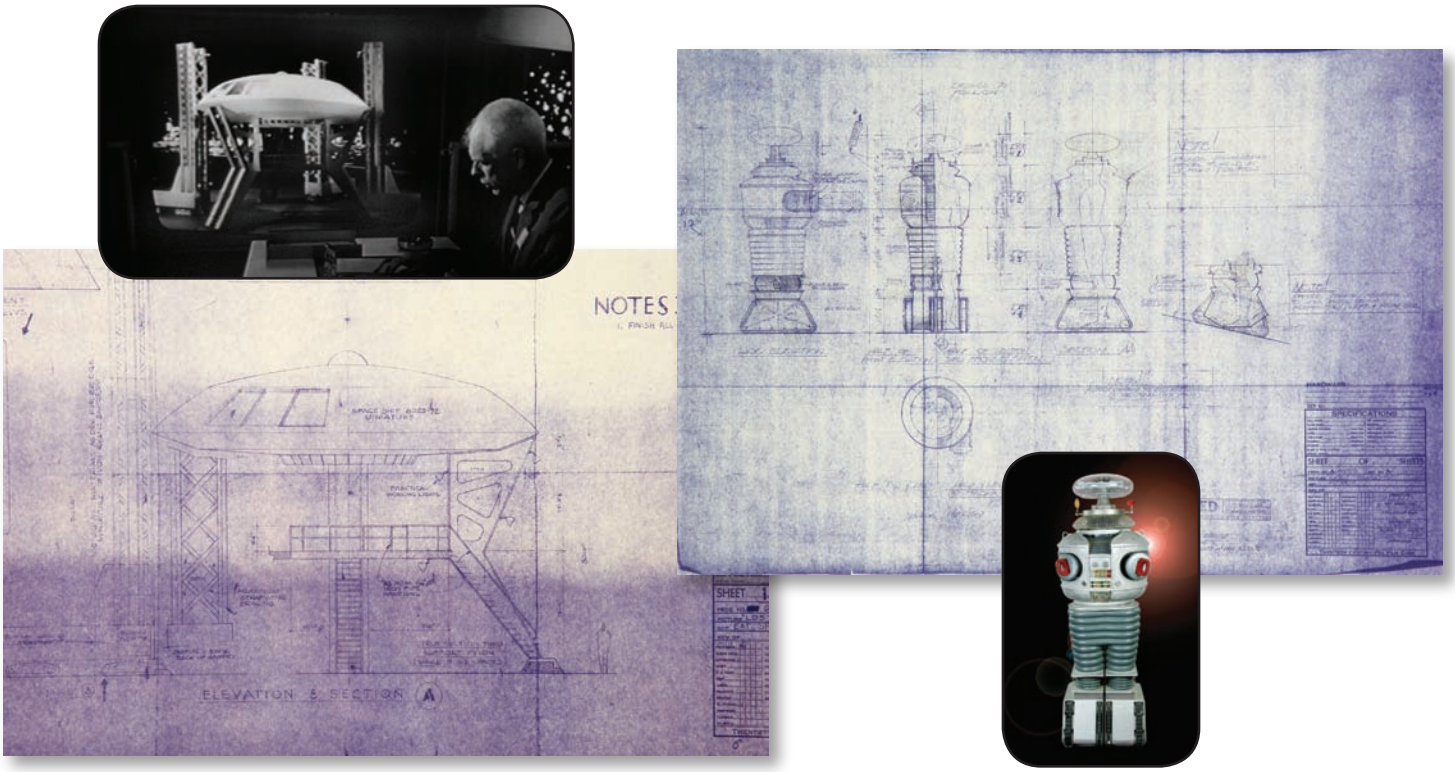
671. Prop flashlight from *Lost in Space*. (CBS-TV, 1965-1968) Flashlight used throughout the series and constructed from red and white plastic with silvered parabolic glass reflector. The lens exhibits diffusion applied by the studio to cut down on glare while filming. Measures 10 in. long. The interior exhibits residue of battery discharge. **$1,000 – $1,500** **($1,100)**

672. *Lost in Space* Final Draft script signed by six cast member. (CBS-TV, 1965-1968) Complete 61 pp (58 numbered plus 3 introductory pp) revised (with color correction pages) shooting final draft teleplay, dated January 25, 1967 for episode entitled "Trip Through the Robot" written by Barney Slater. Studio-printed front cover has been methodically hand-signed by six of the seven principal cast members, with Guy Williams the only one absent. Included are 2 snapshot photos, each showing female cast members holding this script. **$400 – $600** **($2,500)**

673. Angela Cartwright "Penny Robinson" First Season space suit with gloves from *Lost in Space*. (CBS-TV, 1965-1968) The shiny finish Nomex suit features red satin lining in collar and front closure flap with red detailing on the shoulder and sleeve areas. The gauntlet gloves feature Nomex tops (also red satin-lined) with hands made of conventional material in silver tone. Interior features "20th Century-Fox" bias label handwritten *"8599 Cartwright #1"*. In beautiful condition; silver color in glove palms exhibits wear in color. A wonderful artifact from this classic 1960s sci-fi television production. **$10,000 – $12,000** **($20,000)**

1-310-859-7701

674. Original screen used hero "John Robinson" illuminating Laser Rifle from *Lost in Space* TV series. (CBS-TV, 1965-1968) First season Guy Williams "Prof. John Robinson" Laser rifle used throughout the 1st season. One of only two made for the show (Profiles sold the other non-working version in 2003). This rifle is constructed out of metal with wood pistol grip and shoulder stock. This rifle retains all original light bulbs, trigger and acrylic emitter tip and shoulder strap. Originally purchased in the early 1980s from Chuck & Rita's Hollywood memorabilia and Rental store. In the late 1970s, Chuck & Rita's purchased 20th Century Fox's "fixtures" department obtaining a large number of props and set pieces, this rifle was part of that purchase. Only minor clean up/touch-up was done on the silver barrel area, all other paint is original from Fox in the 1960s. Some wiring has deteriorated, but could easily be made to work again. **$25,000 – $30,000** **($70,000)**



675. *Lost in Space* blueprints of Jupiter II and Robot. (CBS-TV, 1965-1968) (CBS-TV, 1965-68) A total of 10 vintage studio blueprints from 20th Century Fox varying in size from 24 ½ in. x 36 in. to 36 in. x 76 in. Includes a set of nine plans and elevations for the iconic B-9 Robot, plus a singular (top sheet) blueprint for the *Jupiter 2* spacecraft with gantry. Exhibit some handling; overall, in fine condition. **$1,500 – $2,000** **($9,500)**

676. ***Thunderbirds* Martin Bower-built "Thunderbird 3" model used for multiple "Thunderbirds: The Comic" photographic features.** (ICT-TV, 1965-1966) This model was built by legendary model builder Martin Bower in 1991 from the original blueprints which were given to him exclusively to recreate memorable scenes from the original TV show to appear in features within "Thunderbirds: The Comic", posters, picture cards, video covers and other associated publications. Measuring approx. 30 in. long, the hull is created from jelutong wood with ABS plastic tube and Perspex rods and veins painted in signal orange. The exterior is highly detailed with airbrushed detailing to simulate paneling and distress. The nose section is removable and built to scale with the "Thunderbird 5" so it could be seen docked with one another. Comes with a signed LOA by Martin Bower. In excellent condition. **$6,000 – $8,000** **($6,000)**

677. ***Thunderbirds* Martin Bower-built "Global Carrier" model used for multiple "Thunderbirds: The Comic" photographic features.** (ICT-TV, 1965-1966) This model was built by legendary model builder Martin Bower in 1992 from the original blueprints which were given to him exclusively to recreate memorable scenes from the original TV show to appear in features within "Thunderbirds: The Comic", posters, picture cards, video covers and other associated publications. Measuring approx. 18 in. long, the model is created from jelutong and balsa wood with metal fitments and airbrushed with a camouflage paint scheme. The six wheels are from an original vehicle used in the 1960s *Thunderbirds* TV show. This style vehicle also appeared in Gerry Anderson's *Joe 90*. Comes with a signed LOA by Martin Bower. In excellent condition. **$2,000 – $3,000** **($2,000)**

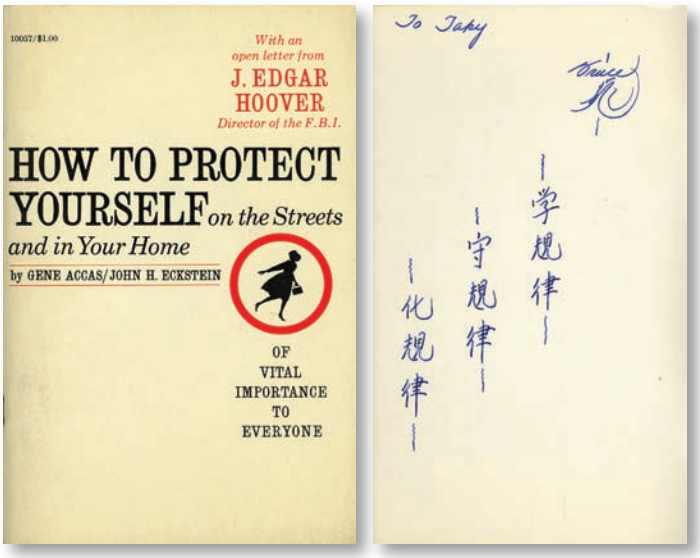
678. No Lot.

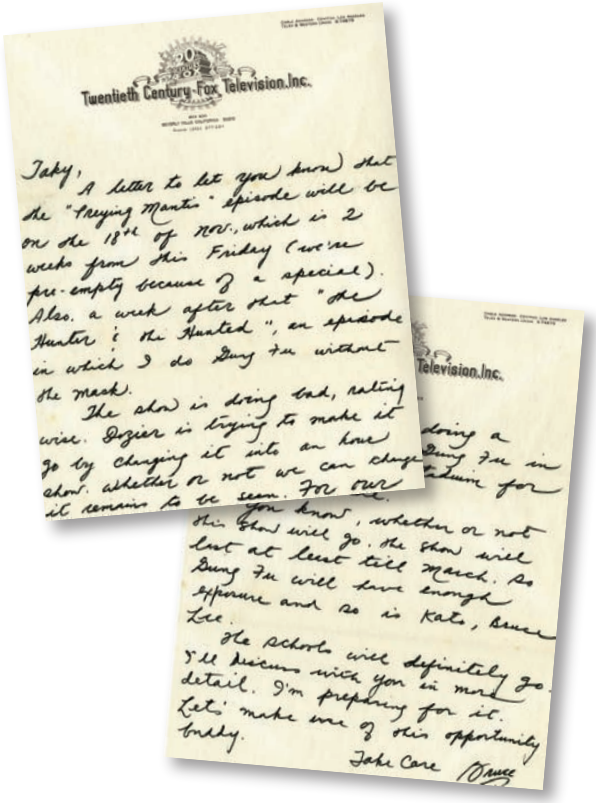
679. Bruce Lee copiously illustrated martial arts book owned by him and given to his longtime friend and student, Taky Kimura. Martial Arts book, printed in Hong Kong, 62 pages, 5 in. x 7 ¼ in. In Chinese. Softcover. On the front free endpaper, Bruce Lee has drawn fingers of his hand touching an object, his hand breaking a wooden log, and his fist hitting a piece of wood. He has written six Chinese characters at the left. On the title page printed in red, Lee shaded some of the letters. The martial artist depicted in the photographs is clean shaven; Bruce Lee has added a goatee, mustache, and hair on each side of his face beneath the ears on some of the photographs. Some of Lee's penned captions: "finger thrust to sand." "claw," "claw (throw bag to left and grasp with left)," "Throw bag to right and catch with right," "finger thrust," "back of palm," "fist," "shoulder," "elbow," "head." Lee has drawn arrows on a few photos. Over 50 words penned by Bruce Lee on 34 photographs! Taky Kimura first met Bruce Lee in Seattle in 1960. He eventually became head instructor of the Jun Fan Gung Fu Institute. Kimura was best man at Linda and Bruce Lee's wedding in 1964 and one of the pallbearers at Bruce Lee's funeral nine years later. Overall, fine condition. **$7,000 – $9,000**
(Passed)

680. Chinese martial arts book illustrates the Chinese twenty-four foot fighting technique, signed three times by Bruce Lee. Book Signed, *"Bruce Lee Sui Loong"* on the front cover, *"Property of Bruce Lee / 1122 Jefferson St. / Seattle 4, Wash."* on page 32, and *"Property of Bruce Lee / 1122 Jefferson St. / Seattle, Wash"* on back cover. Softcover, 59 pp., 5 ¾ in. x 8 in., in Chinese, untranslated. Yih Mei Book Co: Hong Kong, n.d. Lee has written on the front cover, *"The Chinese twenty-four foot – fighting technique"*. On the verso of the front page Lee writes an incomplete sentence, *"This book deals mainly on foot technique, and is"*. Several illustrations are check-marked and beginning on page 32, Lee numbers certain illustrations 1-24, circling each number. Many of the illustrations are encircled in dashed red pen lines. Some illustrations are starred as well. On the verso of the last page, in pencil, Lee has written in traditional Chinese symbols what appears to be the book title. Front cover has a 1 ¾ in. tear and a smaller tear repaired with tape. Edges are chipped and the lower left corner is torn off. Lightly soiled with slight smudging of his signature. Lower blank corners of the first twelve pages are torn off. Uniformly toned. Rear cover has small chips and tears along edges and light soiling. Overall, very good condition. **$9,000 – $12,000** **(Passed)**

1-310-859-7701

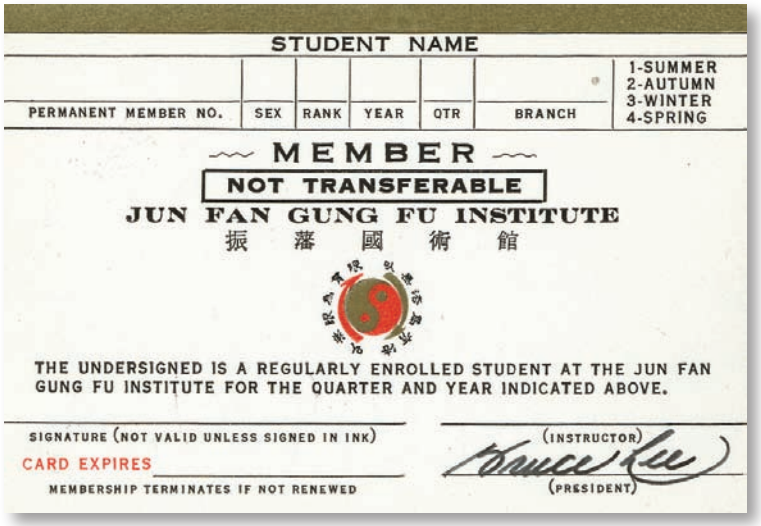
681. Bruce Lee inscribed book "How to Protect Yourself" presented to his protégé Taky Kimura with his personal philosophy: *"Learn the Rules, Abide by the Rules, Dissolve the Rules"*. Booklet inscribed and signed *"To Taky / Bruce /* [personal Chinese signature]*"* inside front cover. Bruce Lee has added his advice in Chinese: *"Learn the Rules. / Abide by the Rules. / Dissolve the Rules."* The softcover book, "How to Protect Yourself on the Streets and in Your Home," by Gene Accas and John H. Eckstein, 60 pages, 5 ½ in. x 8 ½ in. New York: Pocket Books, 1965. With "An open letter from the Director of the F.B.I.: J. Edgar Hoover / Warning to U.S. Teen-Agers" on pages 56-58. Fine condition. Taky Kimura was 36 when he first met 18-year-old Bruce Lee in Seattle in 1959. In 1963, Bruce Lee established his first Gung Fu school in Seattle. Kimura eventually became head instructor at Seattle's Jun Fan Gung Fu Institute; Lee's name at birth was Lee Jun Fan. Kimura was best man at Linda and Bruce Lee's wedding in 1964 and one of the pallbearers at Bruce Lee's funeral nine years later. **$8,000 – $12,000** **(Passed)**

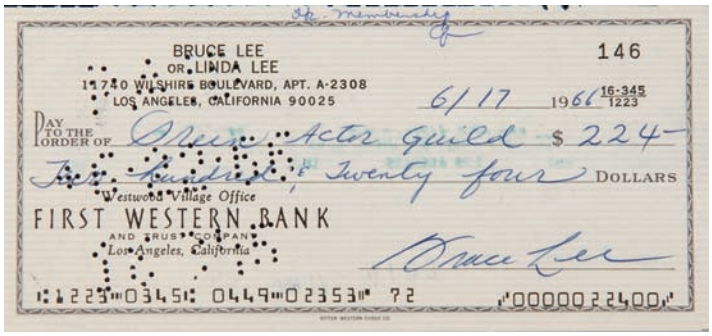




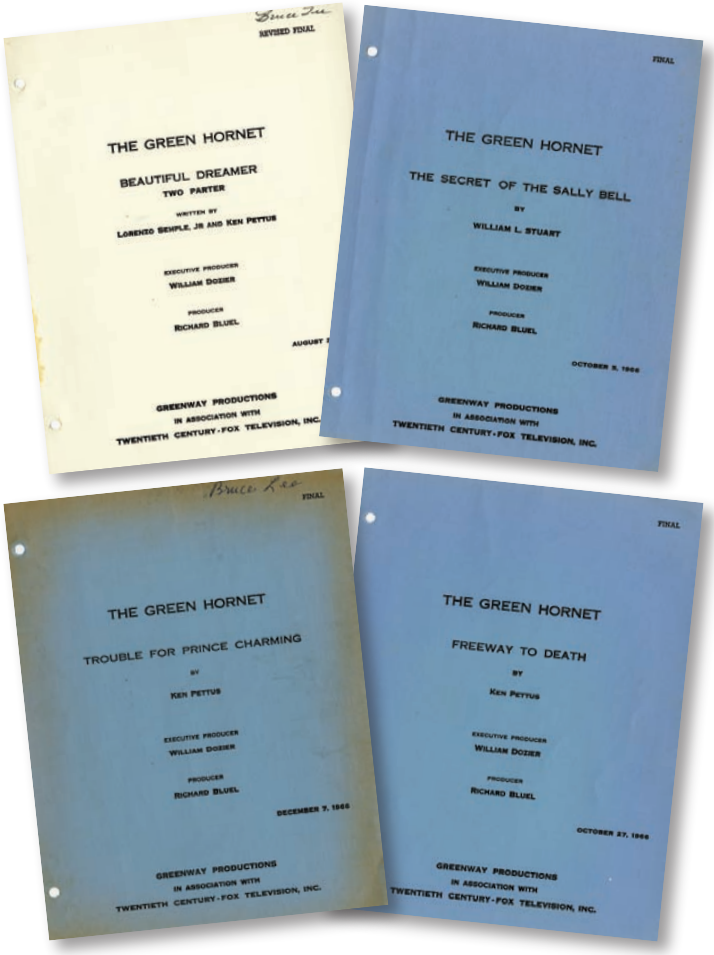
682. Bruce Lee remains hopeful about the popularity of Gung Fu despite *The Green Hornets* weak ratings, *"The show is doing bad, rating wise. Dozier is trying to make it go by changing it into an hour show…You know, whether or not this show will go…Gung Fu will have enough exposure and so is Kato, Bruce Lee"*. Rare Autograph Letter Signed *"Bruce"*, two pages, 8 ½ x 11 in., written on Twentieth Century-Fox Television, Inc. letterhead. No place, no date, but with original envelope postmarked Inglewood, California, November 23, 1966. Addressed by Lee to Mr. Taky Kimura, one of his students, in Seattle, Washington. Bruce Lee's first Gung Fu school was in Seattle. Kimura was Lee's assistant instructor at Seattle's Jun Fan Gung Fu Institute. In full, *"Taky, A letter to let you know that the 'Praying Mantis' episode will be on the 18th of Nov., which is 2 weeks from this Friday (we're pre-empty* [sic] *because of a special). Also, a week after that 'The Hunter & the Hunted', an episode in which I do Gung Fu without the mask. The show is doing bad, rating wise. Dozier is trying to make it go by changing it into an hour show. Whether or not we can change it remains to be seen. For our sake, we better. Next week I'm doing a pictorial layout of Gung Fu in color in the Doger* [sic] *Stadium for T.V. Guide. You know, whether or not this show will go, the show will last at least till March, so Gung Fu will have enough exposure and so is Kato, Bruce Lee. The schools will definitely go. I'll discuss with you in more detail I'm preparing for it. Let's make use of his opportunity buddy. Take care Bruce"*. *The Green Hornet* premiered on ABC on September 9, 1966; the last original episode was televised March 24, 1967 with reruns continuing into July. Inspired by the success of the *Batman* series, ABC brought *The Green Hornet* to television and introduced martial artist Bruce Lee to American audiences as Van Williams' sidekick, "Kato". In spite of the considerable interest in Lee, it was cancelled after only one season. However, the rise of Lee as a major movie star ensured continued interest in the property to the point where proposed Green Hornet productions typically have the casting of some major martial arts film star as Kato as the first order of business. Bruce Lee autographs are rare and letters mentioning his role as Kato are extremely desirable. Fine condition. Comes with a COA from Taky Kimura. **$15,000 – $18,000** **(Passed)**

683. Superb Jun Fan Gung Fu Institute "gold stripe" student membership card signed by Bruce Lee as President. Rare original 3 ½ in. x 2 ½ in. Jun Fan Gung Fu Institute "gold stripe" student membership card signed *"Bruce Lee"* as President. Not dated or filled out. Bruce Lee's Chinese name was Lee Jun Fan. His first Gung Fu school was in Seattle. This signed card was sent by Lee to Taky Kimura who was 36 when he had first met 18-year-old Bruce Lee in Seattle in 1959. Kimura eventually became head instructor of Seattle's Jun Fan Gung Fu Institute. After he moved to California in 1964, Lee would sign the cards and send them to Kimura to fill out and distribute to members. Kimura was best man at Linda and Bruce Lee's wedding in 1964 and one of the pall bearers at Bruce Lee's funeral nine years later. Fine condition. Comes with a COA from Taky Kimura. **$4,000 – $6,000** **(Passed)**

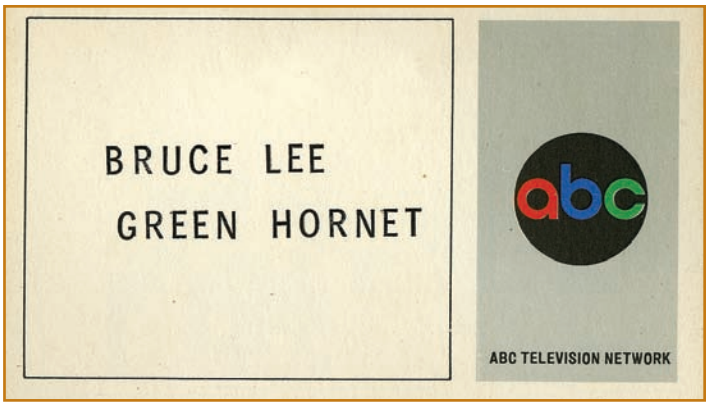




684. Bruce Lee signed 1966 check to S.A.G. Personal check from Bruce Lee imprinted with his address, written and signed by Lee on 6/17/1966 in blue ballpoint to "Screen Actor (sic) Guild" in the amount of $224 as membership dues. Professionally encapsulated for display and preservation, and PSA/DNA graded "GEM MINT 10". **$2,000 – $3,000** **($4,750)**

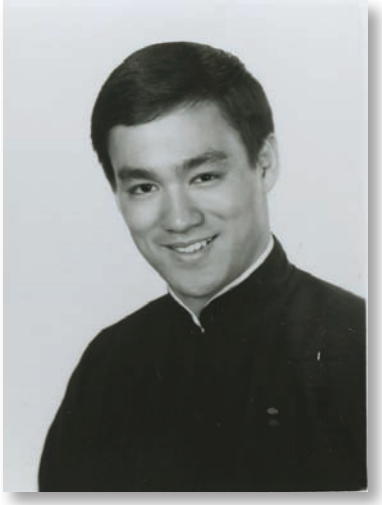


685. *The Green Hornet* collection of original TV scripts from the personal property of Bruce Lee. (ABC-TV, 1966-1967) Complete teleplay scripts from the following episodes of *The Green Hornet* featuring martial-arts master Bruce Lee as Kato: "Beautiful Dreamer", revised final draft dated August 30, 1966, 62 pp(a double episode) on pink revision paper in white printed studio wraps, with Lee's name in ink; "The Secret of the Sally Bell", final draft dated October 5, 1966, 35 pp on blue paper in blue studio printed wraps; "Freeway to Death", final draft dated October 27, 1966, 30 pp on blue paper in blue studio printed wraps; and "Trouble for Prince Charming", final draft dated December 7, 1966, 35 pp on blue paper in blue studio printed wraps, with Lee's name in ink. First three are in Excellent condition, and fourth is still Fine with tanning around margins of front cover, and one missing brad. All four are accompanied by a facsimile of the original COA by Linda Lee (Bruce Lee's wife) from the Bruce Lee Collection sale, 1993. **$3,000 – $5,000** **($3,000)**



686. Bruce Lee's original ID badge as access to ABC TV lot for *The Green Hornet*. (ABC-TV, 1966-1967) ABC Television Studio identification badge, 2.25 x 4" pin-back with plastic protective wrap, printed "BRUCE LEE GREEN HORNET" to allow him access to the lot for filming. Very Fine condition. From the Bruce Lee Collection sale, 1993. **$2,000 – $3,000** **($2,000)**

687. Bruce Lee Polaroid proof from TV Guide cover shot session for *The Green Hornet*. (ABC-TV, 1966-1967) October 29, 1966 issue of TV Guide magazine features Bruce Lee and Van Williams in *The Green Hornet*. One of the polaroid 4 ¼ x 7 in. black and white test shots from the photo session to create that cover is offered here, together with a Fine condition encapsulated example of the actual magazine. Polaroid photo is in remarkably well-preserved condition. From the Bruce Lee Collection sale, 1993. **$800 – $1,200** **($00)**



688. Collection of 12 Bruce Lee small publicity photos to be signed and given to fans for season two of *The Green Hornet*. (ABC-TV, 1966-1967) (12) identical Gelatin silver prints, (ca. 1966) 2 x 3 in. of Bruce Lee, being publicity photographs to be signed and given as souvenirs to his fans for season two of *The Green Hornet*. All Excellent, unhandled. Acquired from Linda Lee. **$400 – $600** **($1,600)**

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689. Prop "Hornet" dart used by Bruce Lee in the *The Green Hornet*. (ABC-TV, 1966-1967) Carved and painted wood with flexible plastic wings and faux-ruby eyes, 2 ½ x 4 ¾ in. dart used as his character Kato's primary weapon (apart from his hands and feet, of course). Very Fine. From the Bruce Lee Collection sale, 1993. **$4,000 – $6,000** **($6,000)**

GREENWAY PRODUCTIONS, INC.

November 23, 1965

Mr. Bruce Lee
2320 Eleventh East
Seattle, Washington 98102

Dear Bruce:

Very many thanks for your note of November eighteenth enclosing the suggestions from your friend, Robert Prevosk. Some of them are very cogent and will be useful as we go ahead in founding out whatever character we finally come up with for you.

As Bill Delano may have told you, my present thinking is to feature you as Kato, the Oriental-ish righthand man of the Green Hornet in the series of that name which was on radio and in comic books for many years and which we have just bought to put into production for next season.

More about this later, but it is a very important property, and if it is put together as I now visualize it, it will provide an auspicious launching for you.

Affectionate regards.

Sincerely,

wbp

Copy to Mr. Delano

GREENWAY PRODUCTIONS, INC.

February 14, 1966

Mr. Bruce Lee
3038 Monticello Avenue
Oakland 19, California

Dear Bruce:

I have your letter of February tenth. The writer who is presently writing the pilot script of GREEN HORNET is now presently writing the pilot script of GREEN HORNET which is being in Connecticut where he lives. We are meeting in mid and we would not be possible from that standpoint. You now are a conference with both scripts for us to meet with and are such conference we have a final pilot script. We are at that time the script although. We should have a first draft script to actual production. We should have later on before we start shooting. You and writing three weeks, and I will send it to you and writing three weeks, to the show, and I am sure we will profit greatly by your suggestions.

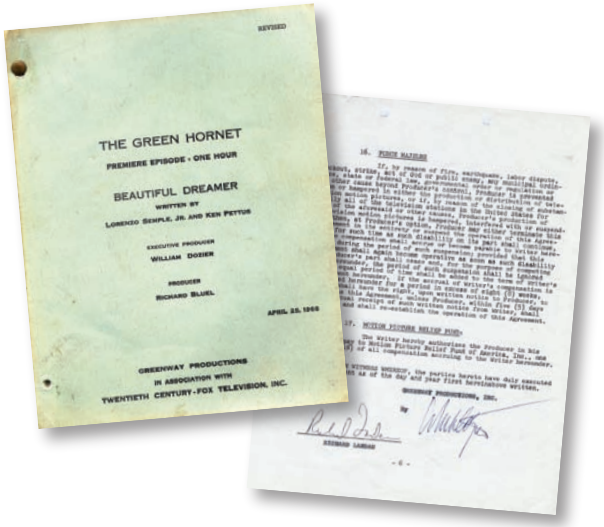
Please be sure I have your address in Hong Kong unless it will be the same one when you are there before. Have a good trip and be sure to take care of yourself.

Warm regards.

Sincerely,

wbp

690. Pair of letters from producer Wm. Dozier to Bruce Lee being his pitch for Lee to play "Kato" in *The Green Hornet*. (ABC-TV, 1966-1967) Fascinating and revealing inside look to the process of launching Bruce Lee on the screen. It is clear from the text of these (2) typed letter signed messages on Greenway Productions letterhead from William Dozier (producer of *Batman*) that he was searching specifically for the right project to launch Lee's screen career, and developed *The Green Hornet* perhaps just for that purpose. The first, dated November 23, 1965 is addressed to Lee in Seattle, Wa., "…my present thinking is to feature you as Kato, the Oriental-ish righthand man of the Green Hornet in the series name which was on radio and in comic books for many years…it is a very important property, and if it is put together as I now visualize it, it will provide an auspicious launching for you.". By the second letter, dated February 14, 1966, not only has Lee moved closer to LA (Oakland, Ca.) but their developing relationship evidenced by Dozier's use of the Chinese signature "chop" which Bruce Lee had gifted him by this time, "…you may be sure we shall sit down and talk with you about various little things you can bring to the show, and I am sure we will profit greatly by your suggestions." Accompanied by their respective typed, postmarked envelopes, all in Excellent condition. **$3,000 – $5,000** **(Passed)**



REVISED

THE GREEN HORNET
PREMIERE EPISODE • ONE HOUR

BEAUTIFUL DREAMER
WRITTEN BY
LORENZO SEMPLE, JR. AND KEN PETTUS

EXECUTIVE PRODUCER
WILLIAM DOZIER

PRODUCER
RICHARD BLUEL

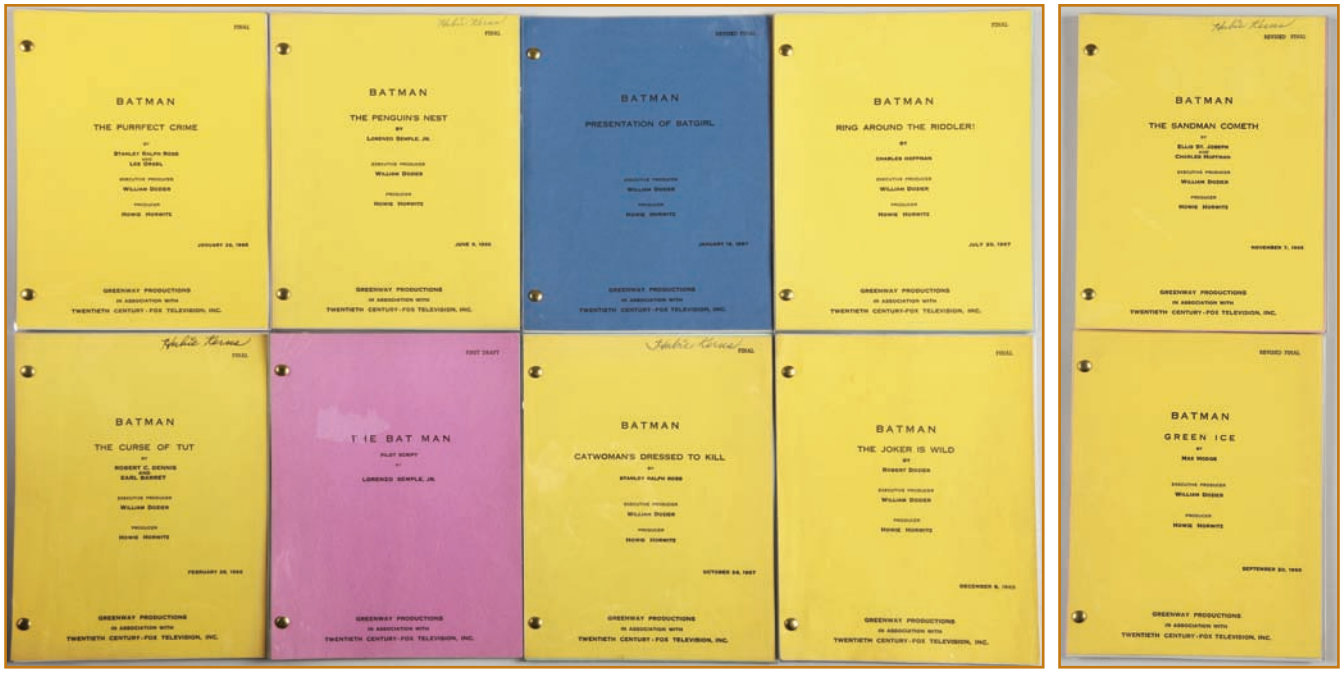
APRIL 25, 1966

GREENWAY PRODUCTIONS
IN ASSOCIATION WITH
TWENTIETH CENTURY-FOX TELEVISION, INC.

16. FORCE MAJEURE

If, by reason of fire, earthquake, labor dispute, act of God or public enemy, any municipal ordinance, state or federal law, governmental order, any municipal ordinance or other cause beyond Producer's control, Producer is prevented from producing or completing the production or distribution of any motion picture, or if, in any season of the television series of which the aforesaid or other motion picture is the initial episode, or any motion picture to be produced by Producer, Producer's production or distribution of any motion picture, at Producer's option, Producer interrupted with or suspended for such time as such disability in the operation of this Agreement, or any motion picture or series of motion pictures to which this agreement shall again become applicable, provided, however, that such period of such suspension, provided, however, that such period of such suspension shall not be deemed to be a period of time shall be added to the term of writers' employment, if the arrival of writer's compensation is equal to the period of such suspension, after the purpose of disability

694. Bruce Lee signature "Kato" cap from *The Green Hornet*. (ABC-TV, 1966-1967) Original black chauffeur cap worn by Bruce Lee in his iconic role as "Kato", trusty sidekick to Van Williams who played the Green Hornet. Manufactured by Sportster Caps of black wool with orange silk lining, patent leather brim and black leather band. It exhibits small moth holes on the top; otherwise remains in remarkable condition. One of the most iconic and endearing wardrobe items from Lee's short career. From the Bruce Lee Collection sale, 1993. **$10,000 – $12,000** **($27,500)**



695. Unique collection of 60 original scripts from the TV series *Batman*. (ABC-TV, 1966-1968) A unique collection of 60 original scripts and a movie story treatment from the 1966–1968 *Batman* TV series. The television scripts represent 108 out of the total 120 episodes aired, almost the entire series. With one exception all of the scripts are either Final Drafts or Revised Final Drafts. Most contain multi-colored revision pages and 16 scripts include shooting schedules. 22 of the scripts have the name of Hubie Kerns, who was Adam West's stunt double, written on the front cover. Of notable interest are: The Batman 1st Draft Pilot script written by Lorenzo Semple, Jr., that initiated the television series and was developed into the first two episodes, Presentation Of Batgirl script, Batman Meets Godzilla story treatment (28 pages long) for a proposed movie in which Batman, Robin, and Batgirl travel to Japan to battle the supervillain Klaus Finster. In addition, this collection comes with 62 autographs or signed inscriptions from the following cast members and production staff who worked on the show: Adam West (Batman), Burt Ward (Robin), Yvonne Craig (Batgirl), 20 actors who appeared as supervillains: Cesar Romero (the Joker), Burgess Meredith (the Penguin), Frank Gorshin (the Riddler) and others; 15 guest actors: Lee Meriwether, Terry Moore, Corinne Calvet, and others; Nine Directors: Robert Butler, Don Weiss, James Sheldon, and others; Lorenzo Semple, Jr. and twelve other writers, Batmobile designer George Barris and other material. The autographs of Adam West and Yvonne Craig were obtained in person and signed on original script title pages. The remaining autographs and signed inscriptions were obtained through correspondence in the early 1990s, and were signed on photocopied script title pages or other sheets sent to the actors, writers, and directors, and have been inserted into the scripts. **$10,000 – $12,000** **($10,000)**

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696. Cesar Romero "Joker" costume From *Batman*. (ABC-TV, 1966-68). Opera clown costume worn by Cesar Romero in the role of the Joker. Comprises a long champagne satin tunic with applied black pompom "buttons" along the front; matching billowing pants; a clown's ruff made of beige netting; and a cone-shaped clown's hat with a single black pompom. Designed to resemble the tragic clown "Pagliacci" from Leoncavallo's opera, this costume was worn by Romero in the first season. It is seen in "The Joker is Wild" (first aired on January 26, 1966). **$12,000 – $15,000** **(Passed)**

697. Frank Gorshin "Riddler" costume from *Batman*. (ABC-TV, 1966-68). A two-piece plaid suit in a colorful comic-book palette of green, pink and baby blue stripes with large hot-pink buttons. Worn by Frank Gorshin, in the role of the "Riddler", in the second *Batman* episode, "Smack in the Middle" (first aired January 13, 1966). Custom tailored jacket label with internal bias label handwritten, *"Frank Gorshiner* [sic], *September 1965"*. An instantly recognizable and iconic wardrobe item. **$12,000 – $15,000** **(Passed)**

698. Original "Flying Fickle Finger of Fate" award from *Rowan & Martin's Laugh-In*. (NBC-TV, 1967-73) Cast bronze "finger-with-wings" statuette, saluting actual dubious achievements by the government or famous people. Painted gold and mounted to a wooden base, as made for the *Laugh-In* series. A great piece from this popular comedy series. Measures 9 ½ in. tall. Bottom of base is stamped "George Schlatter and Ed Friendly promotions and Romart, 1969". Minor wear; otherwise, excellent condition. **$800 – $1,200**
($900)

699. Vintage Sonny Bono costume from *The Sonny and Cher Show*. (CBS-TV, 1976-1977) Black and white two-piece plaid suit worn by Sonny Bono on *The Sonny and Cher Show*. Both pieces have internal Cotroneo Costume labels, the pants label typewritten "Sonny Bono" with additional handwritten "M-SU-80 33 x 30 ½" along the waistband. **$500 – $700**
($500)

701. Ann-Margret jumpsuit by Bob Mackie from *Rhinestone Cowgirl*. (NBC-TV, 1977) A white western-style jumpsuit by Bob Mackie for Ann-Margret worn during her television special, *Rhinestone Cowgirl*, with a turquoise yoke and cuffs with long studded and jeweled fringe down the sleeves and across the back yoke. Internal Bob Mackie label. A stunning original Bob Mackie wardrobe piece. **$4,000 – $6,000**
(Passed)

700. *The Sonny and Cher Show* Marlon Jackson's deluxe bound script for episode featuring The Jackson Five. (CBS-TV, 1976-1977) Complete 91 pp (86 numbered and 5 lettered) second-draft teleplay for episode airing 2/6/74, featuring Michael Jackson with the Jackson Five, this being the personal script of Michael's brother Marlon. Special cloth binding in bright orange, printed with Sonny and Cher's logo faces, plus Marlon Jackson in lower right. Michael was still just 15 years old in this appearance. **$300 – $500** **(Passed)**

702. Erik Estrada "CHiPs" Uniform from *CHiPs*. (NBC-TV, 1977-83). Khaki California Highway Patrolman's (CHP) uniform, with authentic shoulder patches and replica badge. The shirt has both button and zipper front closure. The pants have a blue and gold stripe down each leg; "Erik" is handwritten on an MGM label sewn in the waist. Together with a leather utility belt with gun, radio holsters, and brown wooden club attached to the belt through a ring, and authentic CHP motorcycle helmet. Worn by Estrada in the role of CHP officer Frank "Ponch" Poncherello. **$3,000 – $5,000** **($3,000)**

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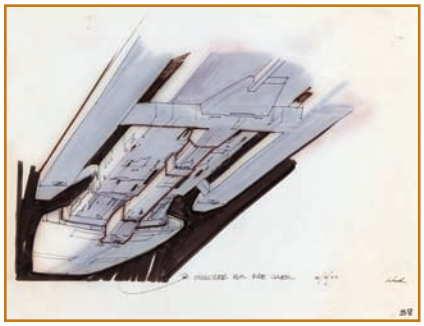

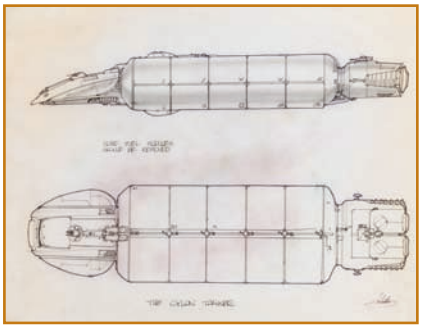
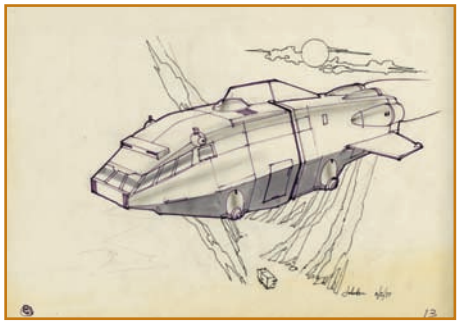
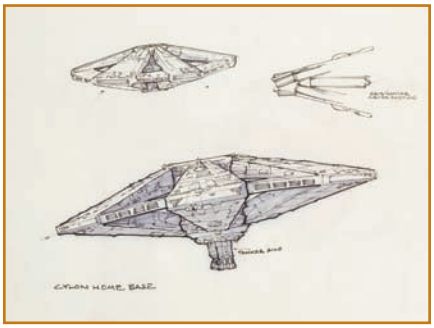

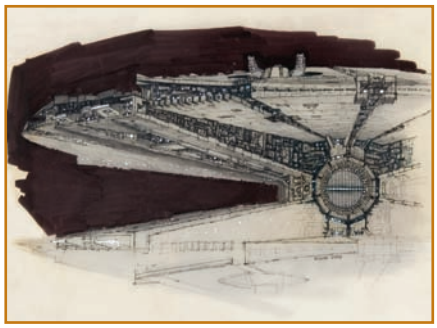
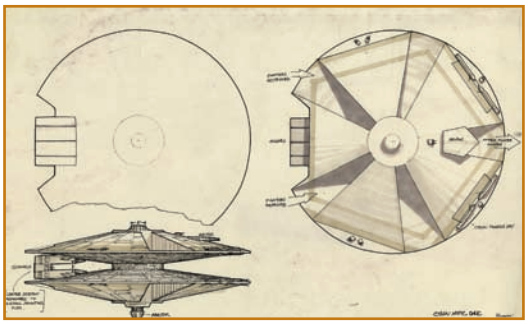

703. *Battlestar Galactica* massive archive of original production artwork and design blueprints. (ABC-TV, 1978-1979) Exceptional archive of over 35 original pen and ink, pencil, marker, and tempera concept art designs plus, 25 blueprints in various sizes on artist's illustration paper, all elaborating nearly every design aspect of spacecraft, suits, landing and exploration craft, weapons, etc. for the 1978 science-fiction TV series *Battlestar Galactica* executed by Andrew Probert, Joe Johnston, and others of the Art and Visual Effects Departments. Most likely the motherlode of all concept art for this cult favorite series. **$4,000 – $6,000** **($13,000)**

704. Hero Colonial Warrior Viper Pilot helmet from *Battlestar Galactica*. (ABC-TV, 1978-1979) This signature Colonial Viper Pilot helmet was used in the original hit television series *Battlestar Galactica*. The gold and black colored helmet was custom made for use on the series and is constructed of fiberglass with a gold painted flying bird device on the top and two rows of interior light bars inside (no longer functional). While additional background Viper Pilot helmets were used on the show, this is one of only four extremely rare "light up" models that were used interchangeably in cockpit and close up scenes by all the principle Colonial Viper Pilot principle characters including "Starbuck", "Apollo", and "Boomer" (portrayed by Dirk Benedict, Richard Hatch, and Herb Jefferson Jr., respectively). The interior of the helmet has "# 1" handwritten in red ink in two places indicating its use as a principle "Hero" helmet used on the production. *Battlestar Galactica* won two Emmys in 1979 for Outstanding Costume Design for a Series and Outstanding Individual Achievement - Creative Technical Craft. The series was also nominated for an Emmy for Outstanding Art Direction for a Series the same year. The helmet is in good screen-used condition and is accompanied by a letter of authenticity from the costume house. **$8,000 – $12,000** **($12,000)**

705. Silver spacesuit and paratrooper pants from *Battlestar Galactica*. (ABC-TV, 1978-1979) This futuristic silver spacesuit was worn by one of the four Terran children in *Battlestar Galactica*. The zip front suit is made of a metallic silver coated quilted stretch fabric, and has a stand collar, white bands on the arms and legs, and a round blue metallic patch with a dove, earth and wreath design on the upper right arm. The suit was worn throughout the entire episode "Greetings from Earth: (Season 1, Episode 17). The garment was most likely worn by the character "Todd Fowler", played by actor G. Eric Larson, son of *Battlestar* creator Glen A. Larson. The suit was custom made for use in the series and was acquired directly from the production. There is evidence of distress and fading of the silver coating and blue patch due to age. The paratrooper pant legs have been shortened for subsequent use in *The Wiz*. **$300 – $500** **($600)**

706. Lorne Greene "Commander Adama" robe and pants from *Battlestar Galactica*. (ABC-TV, 1978-1979) Futuristic grey speckled tweed tunic with a light green/ grey silk lining worn by Lorne Greene as "Commander Adama". The actor wore the garment in the first season throughout the majority of the episode entitled "The Magnificent Warriors". The pants were also custom made especially for Mr. Greene for use in the production and were worn in a separate episode. Both garments were acquired directly from the production and are in good screen used condition with some minor evidence of wear that occurred during production. Accompanied by a letter of authenticity from the costume house. **$400 – $600** **($475)**

707. Laurette Spang "Cassiopeia" Socialator dress from *Battlestar Galactica*. (Universal-TV, 1978-1979) Beautiful reddish orange flowing dress worn by Laurette Spang as "Cassiopeia" in the 1978-79 feature and *Battlestar Galactica* episode "Saga of a Star World". This dress is clearly visible being worn by Spang when Dirk Benedict "Starbuck" rescues her from the freighter "Gemini", where her status as a Socialator puts her at odds with the members of the Otori Sect. As with all costumes made for *Battlestar*, the materials and workmanship are superb, a testament to the extremely high production values on this classic series. **$1,000 – $1,500** **($1,400)**

708. Prop Cubits from *Battlestar Galactica*. (ABC-TV, 1978-1979) A collection of 35 Cubits used in the original hit television series *Battlestar Galactica*. The gold colored plated metal prop currency was custom made for use on the production, each rectangular in shape and bearing Galactica and Colonial insignias on the recto and verso. Cubits were the primary unit of currency used on the original *Battlestar Galactica* series, and were most often seen during sequences where characters such as "Starbuck" (Dirk Benedict) and other principle cast members would meet and/or gamble in the Viper Pilot lounge area and play Poker or the futuristic game "Pyramid". **$600 – $800** **($1,000)**

709. Lorne Greene "Commander Adama" hero microphone from *Battlestar Galactica*. (Universal-TV, 1978-1979) Sleek hand-held metal microphone frame measuring approximately 6 in. long and used by Lorne Greene as "Commander Adama" in the opening scenes of later series episodes as he dictated entries into his journal recorder. **$1,200 – $2,500** **($1,200)**

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710. Jean-Pierre Dorleac costume sketch for Dirk Benedict as "Starbuck" in Colonial Uniform from *Battlestar Galactica*. (Universal-TV, 1978-1979) An exceptional full-length color costume sketch for Dirk Benedict "Starbuck" as a Colonial Warrior wearing the iconic signature costume of the series, the Battle Uniform. Accomplished in colored pencil and ink by Jean-Pierre Dorleac (who went on to win an Emmy Award for his accomplishments in costume design for the series) on a 10 in. x 13 in. leaf of artist's illustration paper in its original matte frame. Signed by the artist at the center right, with Costume Designers Guild stamp in lower left and countersigned in ink by Dirk Benedict, the actor who portrayed "Starbuck". The artistry is very impressive. **$2,000 – $2,500** **($2,500)**

711. Richard Hatch "Apollo" Triad suit from the *Battlestar Galactica* episodes "War of the Gods" and "Murder on the Rising Star". (Universal-TV, 1978-1979) Rust-colored spandex costume consisting of a top, padded briefs, crème satin cord belt and shoulder/chest pads, two padded leg sleeves and two elbow pads. Handwritten inside in ink *"Apollo"*. This hero costume was worn by Richard Hatch and is the only complete Gold team Triad suit in existence. **$1,500 – $2,000** **(Passed)**

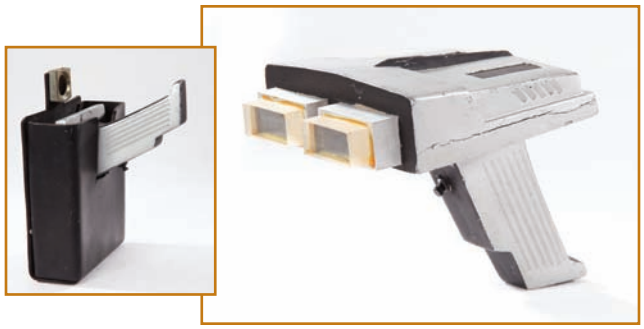
712. *Battlestar Galactica* production design sketch for Cylon helmet by Andrew Probert. (Universal-TV, 1978-1979) This was the first job for designer Andrew Probert who would later work on several fantasy-themed blockbuster films such as *Star Trek* and *Indiana Jones*. Pencil and marker 8 ½ x 11 in. sketch detailing the look of the enemy "Cylon" helmets. Excellent. **$800 – $1,000** **(Passed)**

713. No Lot.

714. Gil Gerard "Buck Rogers" wedding vest from *Buck Rogers in the 25th Century*. (NBC-TV, 1979-1981) This futuristic wedding vest was custom made for use by Gil Gerard in his role as "Buck Rogers". The long sleeveless vest with plunging V-neckline is constructed of white and silver fabric woven in a diamond pattern, giving the illusion of quilting, with silver braid on the neckline and armholes. Mr. Gerard wore this garment in multiple scenes of "Escape From Wedded Bliss" (Season 2, Episode 5). In the episode, Buck is forced to marry the evil Princess Ardala (portrayed by actress Pamela Hensley) in exchange for her not destroying the planet Earth with her ultimate weapon. The garment is in excellent screen worn condition and is accompanied by a letter of authenticity from the costume house. **$300 – $500** **($425)**

715. Tim O'Connor "Dr. Elias Huer" blue uniform and coat from *Buck Rogers in the 25th Century*. (NBC-TV, 1979-1981) This futuristic medium blue uniform consists of a mid-thigh length bib front jacket with a pointed collar and gold braid around the cuffs, and pair of matching pants with suspenders. The garments were custom made for use by Mr. O'Connor on the production, and both the jacket and pants have the actor's name *"T. O'Connor"* handwritten on white satin costumer's labels sewn inside. Dr. Huer was an integral principle character throughout the first two seasons of *Buck Rogers in the 25th Century* and appeared wearing this costume in multiple episodes, making this a rare signature wardrobe item from the production. The costume is in excellent screen worn condition and is accompanied by a letter of authenticity from the costume house. **$300 – $500** **($325)**

716. Jack Palance robe and red dress from *Buck Rogers in the 25th Century*. (NBC-TV, 1979) This futuristic robe constructed of a heavy white satin with wide shoulder pieces, bright purple satin trimming square neck and lining the flared double sleeves, worn by the Jack Palance as the mutant "Kaleel" throughout the two-part episode "Planet of the Slave Girls". Together with a red satin and tulle dress with iridescent organza overlay and red ribbon trim was worn by a background character notably during the sequence where the Directorate throws a formal dance in honor of the nefarious Princess Ardala. The gown was worn by one of the formal choreographed dancers attending the ball, and bears an internal label handwritten "Janice Morgan" which may be the name of the actress who wore it in the production. A wonderful group of original costumes from this popular sci-fi series. **$300 – $500** **($425)**



717. Alien laser pistol from *Buck Rogers in the 25th Century* episode "A Dream of Jennifer". (NBC-TV, 1979-1981) Handheld prop wide-profile alien laser pistol constructed from molded resin handpainted silver and black, which houses two clear plastic lenses with internal wiring and LED for illumination (no longer functional). Used by Mary Woronov as "Nola" in the episode "A Dream of Jennifer". Includes black leather holster with metal belt attachment coupler. Pistol measures 6 in. long x 5 in. wide x 6 in. tall and exhibits some cracking along the middle horizontal seam; otherwise, very good condition. **$300 – $500** **($325)**

718. Collection of props from *The Greatest American Hero*. (ABC-TV, 1981-1983) Collection of five props used in *The Greatest American Hero* including a hero prop sci-fi communicator constructed from aluminum and used by Robert Culp "Bill Maxwell" and William Katt "Ralph Hinkley". A small switch on the side illuminates red and green LEDs on the top (nonfunctioning, needs a new battery); "Maxwell" name tag, the FBI agent played by Robert Culp; small prop bullet which was the first bullet that bounced off superhero Ralph's chest in the pilot episode, "The Greatest American Hero"; a prop key to Ralph Hinkley's house and an external water spigot from his house; SFX lump of coal that Ralph pops into his mouth and prop cut diamond that the coal turns into after he bites on it with superhuman strength in an episode. A wonderful group of props this beloved series. **$1,000 – $1,500** **($1,000)**

719. K.I.T.T. switchpod and panel buttons from *Knight Rider*. (NBC-TV, 1982-1986) Switchpod panel attached to K.I.T.T.'s steering column featuring banks of buttons labeled "S'rch", "Remote", "Mult", etc. Constructed of fiberglass, it exhibits studio repair on the left arm of outrigger. Includes a collection of 40+ multi-colored panel buttons, some labeled "X-ray", "Locate", etc. A wonderful group of key props from this hit TV series. **$1,000 – $1,500** **(Passed)**

720. K.I.T.T.'s "KNIGHT" screen-used license plate from *Knight Rider*. (NBC-TV, 1982-1986) Original screen-used stamped steel "KNIGHT" California blue license plate with yellow reflective lettering. An instantly recognizable key prop from this hit TV series. **$1,500 – $2,500** **($1,500)**

721. No Lot.

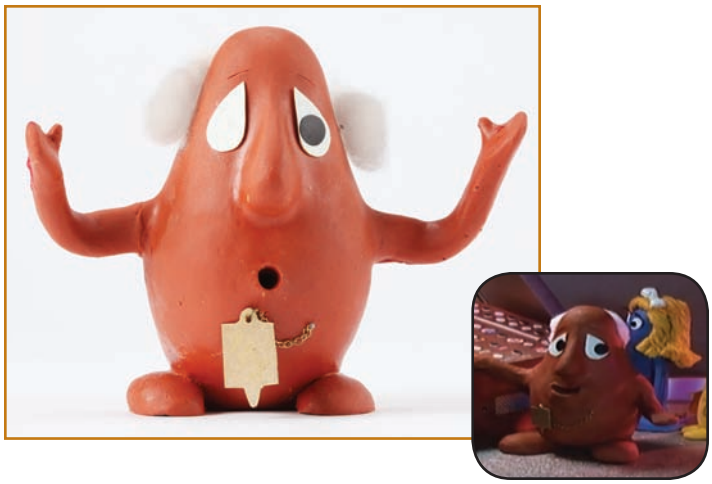
722. Ed O'Neill "Al Bundy" hero shirt, "Big'uns" magazine and Ted McGinley "Jefferson D'Arcy" shirts from *Married with Children*. (Fox-TV, 1987-1997) Hero blue oxford button-down shirt with embroidered numerous patches from the episode "No Ma'am". Includes one "No Ma'am" t-shirt (National Organization of Men Against Amazonion Masterhood) and one "Yes Ma'am" t-shirt worn by Ted McGinley. Also includes a prop "Big'uns" porn magazine which is a real adult magazine with altered title across the top. A wonderful group of original wardrobe pieces from this classic comedy series. **$400 – $600** **($800)**

723. Wayland Flowers' "Madame" puppet with fainting couch and Flowers' performance vest. Created by Wayland Flowers in the mid-1960s, Flowers' first big break with Madame came with an appearance on the *Andy Williams Show*. The character of Madame is an "outrageous old broad" who entertains with double entendres and witty comebacks. Bedecked in fabulous evening wear and "summer diamonds" ("Some are diamonds; some are not"), Madame's look is based on the style and fashion of movie stars such as Gloria Swanson. Madame's many TV appearances included *Laugh-In*, *Hollywood Squares* as well as *Solid Gold*, finally starring in her own sitcom, *Madame's Place* (1982). This impressive puppet features a carved wooden head completely hand-painted and detailed with long eyelashes, gray yarn hair and miniature tiara. She is dressed in a full length maribou-trimmed gown bejeweled in faux diamonds. The hands and arms are made of cloth with the attached puppeteer rods. Madame measures approx. 34 in. long. Accompanied by a miniature red velvet Victorian fainting couch with carved wooden legs and detailing. Also includes Wayland Flowers' gray satin performing vest with three-snap front closure and features intricate beadwork and faux diamond detailing. The vest has an internal Cotroneo Costume tag typewritten "Wailand [sic] Flowers". Housed in a custom-made 35 in. L x 24 in. W x 24 in. H Plexi display case. Comes with a LOA from Dorian Hannaway, Flowers' agent. **$25,000 – $30,000** **($25,000)**

724. Visitor hero "take-down" rifle with illuminating scope from *V: The Miniseries*. (NBC-TV, 1983) The ONLY known working "take-down" rifle still in existence which means it was made to disassemble on screen from a rifle to a pistol and then back again. ALL of the other rifles are cast in one piece; rifle and pistol and do not come apart. And the scope lights up. This rifle was seen in the original miniseries as Donovan while trying to escape his reporter girlfriends apartment, the V shock Troopers fire on him on the fire escape and you can see the light up scope. **$5,000 – $7,000** **(Passed)**

725. Hero "Visitor" blaster and holster from *V*. (NBC-TV, 1984-1985) This rare blaster was used by the invading alien reptiles in the popular mini-series and then TV series, *V*. Constructed of resin with a metal armature at the base, with button at the trigger that illuminates the central acrylic rod when depressed (not tested). Comes with the original vacu-formed black Kyvex holster with belt attachment loop and Velcro thigh strap. This is only the second hero *V* blaster we have encountered and the only example with its holster. **$3,000 – $5,000** **(Passed)**

726. No Lot.



727. Professor Kapp from *Gumby Adventures*. (Clokey Productions, 1988) An original Professor Kapp animation puppet/figurine constructed from orange modeling clay with brass "PBX" medallion, gold metal chain and white cotton ball hair. He exhibits some cracking along the right arm and is missing his right pupil. Clay remains quite supple. Measures 4 ½ in. tall x 5 ½ in. wide at the arms. **$600 – $800** **(Passed)**

728. Goo from *Gumby Adventures*. (Clokey Productions, 1988) An original Goo animation puppet/figurine constructed from blue modeling clay with yellow yarn for hair, white plaster ribbon, detailed eyelashes and white plastic eyes. She holds a small chicken made from real feathers. Measures 4 ½ in. tall x 5 ½ in. wide at the arms. Clay remains supple. **$600 – $800** **($600)**

729. Gumbo and Gumba from *Gumby Adventures*. (Clokey Productions, 1988) Original Gumbo and Gumba animation puppets/figurines constructed from modeling clay; Gumbo features plastic eyebrows, nose and mouth. Gumbo measures 7 ¾ in. tall, Gumba 6 ½ in. Gumba exhibits some cracking at the neck. Clay remains supple. **$1,000 – $1,500** **(Passed)**

730. Prickle from *Gumby Adventures*. (Clokey Productions, 1988) An original Prickle animation puppet/figurine constructed from yellow modeling clay with white plastic spines down the back. Only one side of the head has an eye and was probably only shot from one side. Measures 5 in. tall. Exhibits minor soiling. Clay remains supple. **$600 – $800** **(Passed)**

731. Pair of red clay "Blockhead" villains from *Gumby: The Movie*. (Arrow, 1995) Original Blockheads animation puppets/figurines constructed from red modeling clay with yellow plastic "J" letters on each side of the head. Measure 5 in. tall. They exhibit some minor cracking. Clay remains supple. **$800 – $1,200** **(Passed)**

732. No Lot.

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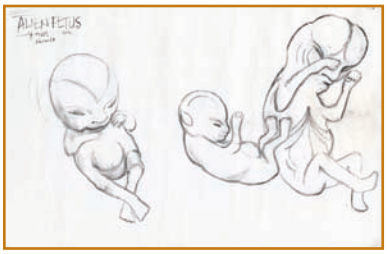
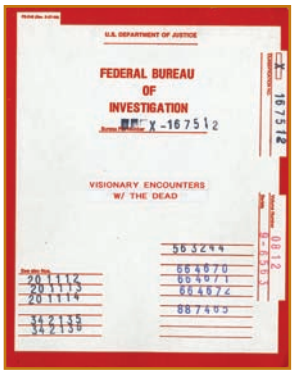
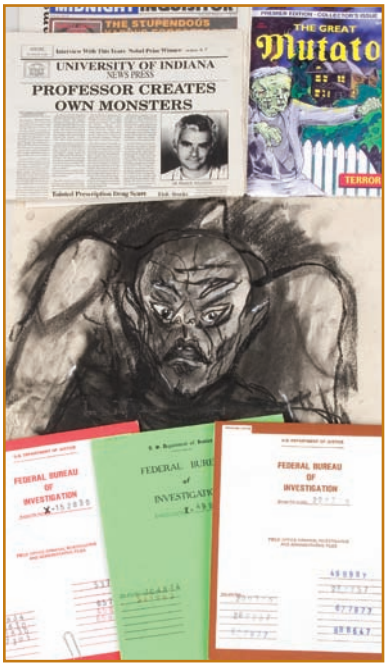




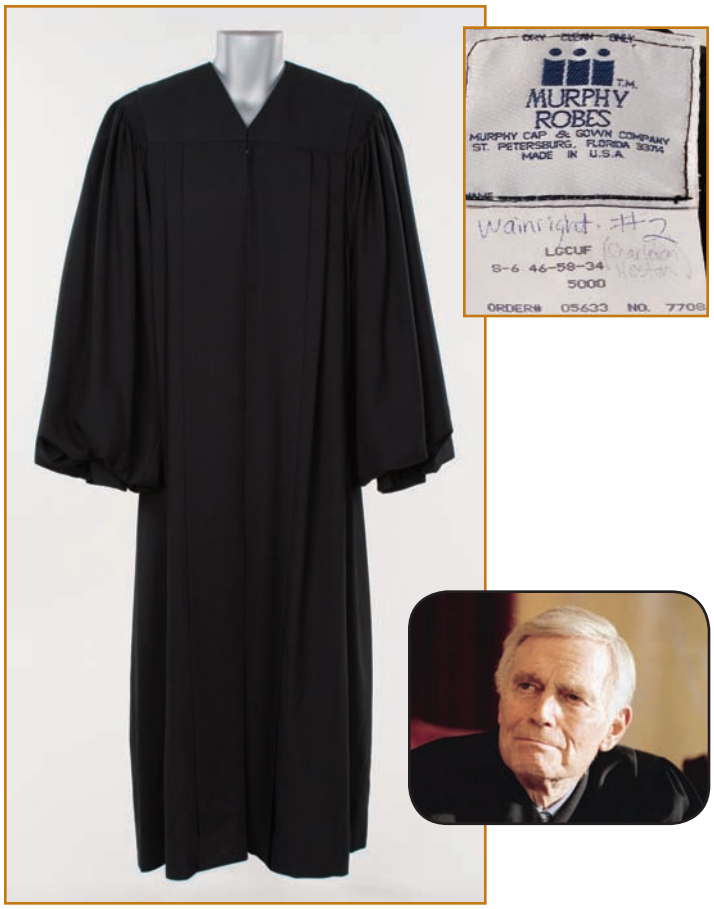
733. Screen-used alien head, alien abduction X-file and photograph from *The X-Files*. (Fox-TV, 1993-2002) Screen-used alien head from the now classic episode "Duane Barry" starring Steve Railsback in the title role. Constructed of foam latex with rigid plastic convex eyes painted black with holes for the actor to see. The mask was signed by its creator on the bottom back. An original on-set 8 x 12 in. photo is also included showing the actors in the alien costumes and wearing the head. In addition, an original complete prop X-File from the set detailing alien abduction reports used in numerous episodes rounds out this collection. **$1,200 – $1,500** **($1,200)**



734. Collection of screen-used X-Files and other papers from *The X-files*. (Fox-TV, 1993-2002) Nine screen-used original props from the highlight episodes of the long running series including two large original set-used charcoal creature drawings from the gargoyle episode "Grotesque"; a *Great Mutato* comic book with both black and white and color cover versions from the episode "The Post Modern Prometheus"; a set-used newspaper which reads "Professor Creates Own Monsters" from the episode "Prometheus"; a Midnight Inquisitor newspaper with "Stupendous Yappi" headling from "Clyde Bruckman's Final Repose" and a Lone Gunman newsletter from the 5th season. In addition there are two original screen-used complete X-Files and one vintage retro X-File all used in numerous episodes complete this offering. A wonderful collection of screen-used props from this popular sci-fi series. **$1,500 – $2,00** **(Passed)**

735. Dean Cain "Superman" costume from *Lois & Clark: The New Adventures of Superman*. (ABC-TV, 1993-1997) Superman costume consisting of blue Spandex jumpsuit with "S" emblem sewn onto the chest, red Spandex briefs with yellow belt, and red cotton cape with studio distressing. Handwritten inside the briefs, *"Stunt Fly"*, indicating these were used during flying sequences. Worn by Dean Cain as the "Man of Steel" on the popular television series, which also starred Teri Hatcher as the intrepid Daily Planet reporter, "Lois Lane". With a Warner Bros. COA. **$3,000 – $5,000** **($5,000)**

736. Kevin Sorbo hero signature "Hercules" leather shirt from *Hercules: The Legendary Journeys*. (Universal-TV, 1995-1999) Signature sleeveless buckskin leather shirt worn by Kevin Sorbo in his role as "Hercules" in *Hercules: The Legendary Journeys*. It features lacing along the neck, chest, shoulders and back. An instantly recognizable wardrobe item from Sorbo's trademark role. Mounted in a custom-made 25 x 31 in. Plexi display frame. **$800 – $1,200** **($800)**



737. Charlton Heston's *Outer Limits* Chief Justice Haden Wainwright's hero robes from the feature length episode "Final Appeal". (Showtime-TV, 1995-2002) This sixth season episode of the popular anthology series was Mr. Heston's last television starring role and his final costume would be a tremendous addition to any collection of this legendary actor. Together with Hal Holbrook, Robert Loggia, Cicely Tyson, and Swoozie Kurtz as the other presiding judges, this comprised a landmark television event. Includes original studio continuity Polaroid of Mr. Heston in costume. **$2,500 – $4,000** **(Passed)**

738. Collection of alien props and weapons from *Outer Limits*. (Showtime-TV, 1995-2002) Six featured props and alien creature prosthetic pieces including a 58 in. foam latex snake-like "Crawler Alien" from the episode "Rite of Passage" with plastic spines and teeth; a plastic Medusan throwing weapon; , a pair of impressively painted and detailed foam latex alien arms (also used as Unas arms on *Stargate SG-1*); and two prop laser pistols with holsters. In addition, a spiralbound crew-only memories scrapbook from the production of this new update to the classic series.
$800 – $1,200 **(Passed)**

739. Pair of rifles from *Space: Above and Beyond*. (TCF-TV, 1995-1996) Pair of prop rifles, one constructed from dense rubber, the other from molded resin with plastic elements. Each is hand-painted dark green with black detailing and feature fabric shoulder straps and flip up targeting monitors with attached cords. Instantly recognizable prop weapons from this popular series. **$300 – $500** **($350)**

740. *Stargate SG-1* complete lead costume collection. (MGM-TV, 1997-2007) Four hero uniforms worn by Richard Dean Anderson in the role of Jack O'Neill, Amanda Tapping as Samantha Carter, Michael Shanks as Daniel Jackson, and Christopher Judge as Teal'c in their television roles. This selection of all four main characters is being offered together for the first time anywhere for the true Stargate SG-1 connoisseur. The longest running sci-fi series for American television to date, these costumes were used in multiple episodes of the 10 seasons produced. Richard Dean Anderson's "O'Neill" and Amanda Tapping's "Carter" costumes are comprised of their green BDU jackets, pants, and black undershirts. Michael Shanks as Daniel Jackson is presented in blue BDU shirt and pants, and black long sleeve. Christopher Judge as Teal'c highlights his desert camouflage BDU jacket and pants with tan undershirt. This truly unique collection also includes a hand signed color cast shot of the gallant foursome, now currently on an away mission to protect the galaxy. Four licensed replica sets of SG-1 and Earth symbol patches with Velcro backings are included for the uniforms as original patches were removed and used from costume to costume during filming of the series. Don't miss this one time complete offering. **$4,500 – $7,000** **(Passed)**

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741. Goa'uld Death Glider Filming Model from *Stargate SG-1*. (MGM-TV, 1997-2007) This is the one and only Death Glider produced exclusively for use in the long running television series. This hero glider was created and then later battle distressed for production requirements. The model was constructed in early 1998, using drawings provided by the *SG1* art department. Although the vfx model from *Stargate* theatrical was the main influence in the design of the *SG1* model, there were significant differences between the two vfx models. The model constructed for *SG1* was built to match a full size cockpit set piece, and so it's cockpit proportions and canopy differed from the theatrical model. Also, the *SG1* script called for the actors to enter the Death Glider from below while the ship was docked with it's wings folded. To achieve both of these requirements, the model was built with the wings in a folded position (along with a same-scale docking platform) and was also constructed with an integrated functioning cockpit elevating system. For later shots, the ship was required to appear damaged by it's escape from an exploding Goa'uld base ship in the episode "Within The Serpents Grasp". For these shots, the cockpit was permanently sealed and the wings were permanently fixed in the open position. In addition, because of budgetary constraints, the decision was made to battle damage the only existing vfx model of the Death Glider, rather than building a second shot-specific battle damaged Death Glider. Like all vfx models, the Death Glider was constructed to the budgetary requirements of Production and without an eye towards long-term display. The materials used in the construction of the model reflect Production's intent to use the model in a limited context and so less expensive and less durable construction methods were used than might be the case for other vfx models. The model was carved by hand from medium density blue foam and coated in liquid epoxy to give a smooth rigid shell to the ship. Surface details were either carved in by hand or were built up from resin castings of styrene master patterns developed for use on the Death Glider. Model is complete and in beautiful condition. Comes with a complete history of the model documented by its creator in a LOA accompanying the model. **$16,000 – $22,000** **(Passed)**

742. Christopher Judge "Teal'c" Jaffa costume with illuminated Serpent Guard Helmet from *Stargate SG-1*. (MGM-TV, 1997-2007) This complete Teal'c Jaffa battle costume, portrayed in the long running series by Christopher Judge, features his under suit, neck collar, chain armor shirt, chain armor Jaffa skirt, belt, leg wrappings, front and back rubber armor pieces, and his skull cap. Chain armor has blast areas to simulate wounds and battle damage. Unique from the standard background all rubber molded armor Jaffa. **$14,000 – $20,000** **($14,000)**

743. "Tolan" ray gun and holster from *Stargate SG-1*. (MGM-TV, 1997-2007) "Tolan" ray gun from *Stargate SG-1* constructed of molded resin, painted in a soft irridescnet blue with black detailing. Measures 6 ½ in. tall x 4 in. long. Includes an iridescent blue faux snakeskin holster with webbed Velco belt. An instantly recognizable prop weapon from this popular sci-fi series. **$300 – $500** **(Passed)**

744. James Gandolfini "Tony Soprano" bathrobe and tank top from *The Sopranos*. (HBO-TV, 1999-2007) This tan cotton bathrobe with lavender trim and embroidered letter "S" on the breast pocket was worn by the character "Tony Soprano" portrayed by actor James Gandolfini in the award-winning HBO series *The Sopranos*. Mr. Gandolfini wore the robe in the pilot episode during the scene where Tony gets the morning paper and then feeds the ducks in his swimming pool. In later episodes the character mainly wore a white terrycloth robe in morning sequences around the house, making this a unique signature item from the pilot. Also included in this lot is a white tank top and pair of blue boxer shorts that were worn by Mr. Gandolfini in a separate episode and was a recurring costume change which the actor wore in numerous morning/bedroom scenes throughout the series. The garments are in excellent condition and were part of Mr. Gandolfini's collection of Tony's wardrobe that he obtained after the end of production and accompanied by a letter of authenticity issued by James Gandolfini. **$1,000 – $1,500** **($2,250)**

746. James Gandolfini "Tony Soprano" leather jacket, dress shirt and pants from *The Sopranos*. (HBO-TV, 1999-2007) This black leather jacket by Remy, blue, gray, and taupe speckled long sleeve dress shirt by Castagne, and tan pleated dress pants by Zanella were worn by the character Tony Soprano portrayed by actor James Gandolfini in the final episode the award-winning HBO series *The Sopranos*. Mr. Gandolfini wore the costume in "Made In America" (Season 6 Part II, Episode 9) during the scene in the office of Bada Bing where Tony comes in and asks Walden to leave so he can have a private sit down with Paulie. The outfit is also worn near the end of the episode when Tony visits Junior at the institution. These garments are part of Mr. Gandolfini's personal collection of Tony Soprano wardrobe that he acquired after the Sopranos series ended. The jacket, shirt, and pants are in excellent screen worn condition and are accompanied by a letter of authenticity issued by James Gandolfini. **$1,000 – $1,500** **($1,200)**

747. Pair of production made Mickey Mantle and Mark McGuire baseball bats from *61.** (HBO-TV, 2001) Production-made baseball bats from *61** including a Rawlings "Big Stick" printed with "Mark McGwire Cardinals" and a Mickey Mantle Louisville Slugger. Similar in style to bats used by Mantle and McGwire and used as reference in the production of the film. **$400 – $600** **($400)**

748. James Gandolfini "Tony Soprano" costume from *The Sopranos*. (HBO-TV, 1999-2007) This XXL dark blue silk shirt with bold printed floral and geometric design was worn by "Tony Soprano" portrayed by actor James Galdolfini in the award-winning HBO series *The Sopranos*. Internal Burka Bibas designer label and attached production tag handwritten *"Tony Sc 506 P507"* and stamped "The Sopranos" on the tag's verso. **$500 – $700** **($800)**

745. Kiefer Sutherland "Jack Bauer" hero ID card from *24*. (Fox-TV, 2001-2010) Laminated 2 ½ x 3 ½ in. Gainesville Penitentiary Florida ID card listing parole name as "Jack Roush" which was used by Kiefer Sutherland as "Jack Bauer" as an alias when he worked undercover to reestablish contact with Wald's crew. The identity was furnished with records of incarceration and release in Gainesville, Florida to support his cover story. Excellent condition. **$300 – $500** **($850)**

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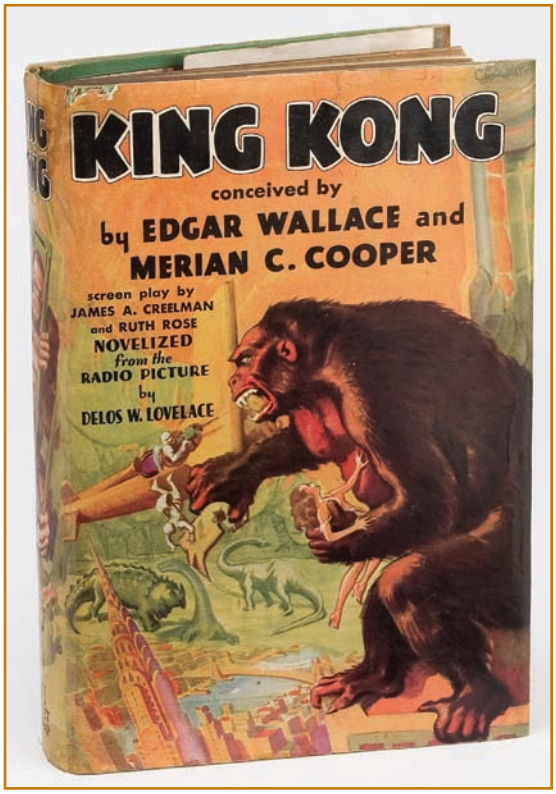
749. 1941 Willis O'Brien *Gwangi* preproduction diorama. In November, 1941, stop-motion animation maestro Willis O'Brien attempted to interest RKO production chief, David O. Selznick, in creating *Gwangi*, an ambitious Technicolor effects extravaganza O'Brien predicted would eclipse all his previous creations. The story was pure O'Brien: a clash between modern civilization and the primeval world resulting in prehistoric monsters run amok – this time squaring off with cowboys in the North American Badlands. To prove the imaginative concept, O'Brien and Kong artists including Mario Larrinaga, Marcel Delgado and matte painter Jack Shaw created a series of impressive large-scale dioramas depicting the key action setpieces that would thrill audiences in this spectacular saga of cowboys vs. dinosaurs in the American Wild West. Sadly, the United States was plunged into the horrors of World War II on December 7, 1941 - literally a month to the day following the completion of the *Gwangi* dioramas. Although the effect was lost on Selznick, the dioramas made a huge impression on the youthful Ray Harryhausen, who remembers seeing them set up on an RKO soundstage. Harryhausen would eventually make O'Brien's lost masterwork himself in 1969, entitled *Valley of the Gwangi*, so these unusual dioramas can be considered preproduction art for both projects. Discovered in the rafters of the former-RKO scenic department at Culver Studios just before the building was razed, this spectacular piece, depicting two cowboys under attack by the title Allosaurus framed against the majestic rocky plains of the Badlands, was saved. This diorama represents the only extant example of the famed multiplane matte painting environments that brought *The Lost World*, *King Kong* and *Mighty Joe Young* to cinematic life. This remarkable find was painstakingly cleaned and restored by fine artists working side by side with film historians referring to the only surviving set of original *Gwangi* storyboards and an extremely rare story treatment to discern the action of the scene depicted. The fearsome Allosaurus was developed directly from O'Brien's storyboards. The result is a true one-of-a-kind work of cinematic art that bridges the gap between two special effects legends, Willis O'Brien and his protégé, Ray Harryhausen. **$4,000 – $6,000** **($4,000)**



750. *King Kong* photoplay edition signed by the cast of *King Kong* including Merian C. Cooper, Fay Wray, Bruce Cabot, Marcel Delgado, Ray Harryhausen and others. (RKO, 1933) Wallace, Edgar and Merian Cooper. *King Kong*. New York: Grosset & Dunlap, (1932). First Edition. Published in December, 1932 to publicize the movie which premiered in April, 1933. Octavo. 249 pages. Bright green cloth stamped in black. Small chip at the upper corner of the front board, light smudging. Housed in a bright dust jacket with discrete professional restoration at the spine edges and flap edges. Originally Ray Bradbury's copy with his ownership signature dated August, 1935 on the half title, he traded it in his early years to Forrest Ackerman and it became the Ackerman copy. Over the years this copy has been enhanced with inscriptions and signatures from several of the key players in the film and several giants in the visual effects technology that was born with Kong. Someone has written "Edgar Wallace" on the front flyleaf, perhaps to include his name in the group of Kong luminaries who added their signatures to the book, but this is not Wallace's signature. Wallace was brought to Los Angeles in January of 1932 to write the screenplay for the film, and while he wrote an initial draft in January of 1932, he took ill and died suddenly in February of 1932. The screenplay was taken over by Merian Cooper who had the original idea for the story and who made significant changes to the screenplay prior to filming. The bulk of the final screenplay was done by Ruth Rose and the book was written by Delos Lovelance. The text of the book was taken from an early iteration of the screenplay and it differs in several respects from the film. Ackerman was literary agent for such sci-fi authors as Bradbury, Isaac Asimov, A.E. van Vogt, Curt Siodmak and L. Ron Hubbard and as a result of these and other connections, this copy of King Kong acquired the following signatures: Merian C. Cooper, Zoe Porter (assistant to Mr. Cooper), Fay Wray, Bruce Cabot, Mrs. Max Steiner, Darlyne O'Brien, Marcel Delgado, Orville Goldner and Ray Harryhausen. A beautiful example of this scarce book. It is hard to imagine obtaining a more fascinating group of geniuses and collaborators on one of the greatest films of all time. **$4,000 – $6,000**
($16,000)

751. No Lot.

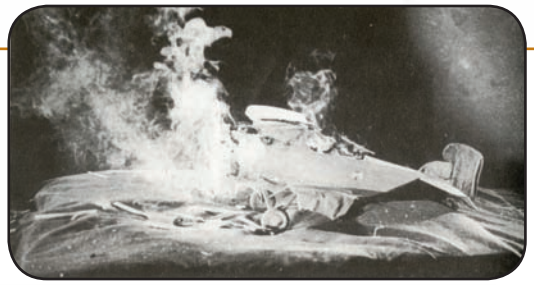
752. The Orville Goldner Production Art Archive and Biplane Filming miniature from *King Kong*. (RKO, 1933)

Orville Goldner was a technician on *King Kong* and through his association with the crew obtained the following pieces which he later used as research material for his book, *The Making of King Kong*, co-authored with George Turner in 1975. Represented are master scene drawings and storyboards from legendary stop-motion animator Willis O'Brien's unfinished 1931 feature film, *Creation*, about modern men encountering dinosaurs and other prehistoric animals on an island. RKO scrapped this film due to spiraling costs and the lack of a cohesive script, but despite producer Merian C. Cooper's dislike for the film's story, the special effects in the completed footage for *Creation* impressed Cooper and inspired him to hire O'Brien to create the effects in Cooper's 1933 film, *King Kong*. Some of the dinosaur scenes planned for *Creation* were even rewritten and inserted into the *King Kong* script, and most of the dinosaur models O'Brien used in Kong had original been made for *Creation*. The shipwreck sequence in Kong's companion production, *The Most Dangerous Game*, was reportedly salvaged from this movie. Included in the lot are the following pieces:

1. Master Scene Drawing from *Creation* depicting a **shipwreck on the rocks** by Mario Larrinaga, dated 1930. Graphite and watercolor on board. Image measures approx. 18 ¼ in. x 22 in. (overall dimensions are 28 ¼ in. x 25 in.)
2. Master Scene Drawing from *Creation* depicting a **prehistoric jungle with Brontosaurus and people in the background** by "O'B" (Willis O'Brien) and Mario Larrinaga. Graphite and watercolor on board. Image measures 24 in. x 18 ¼ in. (overall dimensions 30 in. x 24 ¾ in.) Lowe left border has notations for "Location No." and "Scene No." (both left blank", and lower right border has a thumbnail sketch of the scene.
3. Master Scene Drawing from *Creation* depicting an **Arsinoitherium (double-horned dinosaur) in the jungle with people in the background** by Mario Larrinaga and "O'B." (Willis O'Brien). Graphite and watercolor on board. Image measures 22 ¼ in. x 18 ¼ in. (overall dimensions 28 ¼ in. x 24 ¾ in.)
4. Master Scene Drawing from *Creation* depicting **man being chased by a Triceratops** by Ernest Smythe. Graphite and watercolor on board. Image measures 28 in. x 21 ½ in. (no border). The Triceratops sequence is a piece of test footage from *Creation* that still exists. This artwork was tipped to a larger board (has since been detached) revealing an unsigned pencil drawing depicting a giant sea serpent wrapped around a submarine (sketch is unfinished and exhibits some damage on the perimeter from having the Triceratops art glued on top).
5. Master Scene Drawing from *Creation* depicting a **Tyrannosaurus Rex in an ancient temple with people entering in the distance** by "B.L. Crabbe" (Byron Crabbe). Accomplished in graphite on board. Image measures 22 in. x 18 in. (overall dimensions 25 in. x 21 in.). This key scene is storyboarded in the following listed piece.
6. Storyboard from *Creation* depicting **people entering and escaping the ancient temple while a Tyrannosaurus Rex fights a Stegosaur** by Mario Larrinaga and Willis O'Brien, dated 1931. Accomplished in ink and watercolor on board. Measuring 37 in. x 28 in., the storyboard consists of four rows, each containing five panels (20 panels total, each measuring 5 ¾ in. x 5 in.). This highly detailed and colorful piece was part of a traveling exhibition entitled "Hollywood: Illusion and Reality" organized and sponsored by The Smithsonian Institute in 1986 and 1987.
7. Master Scene Drawing from *Creation* depicting **the group caught in river rapids** by Mario Larrinaga, dated 1931. Graphite and watercolor on board. Image measures 24 in. x 18 in. (overall dimensions 30 in. x 24 ½ in.).
8. Storyboard from *Creation* depicting a **seaplane escape from the island as volcano erupts** (unsigned, but credited to Mario Larrinaga and Willis O'Brien. Accomplished in ink and watercolor on board. Image measures 37 in. x 21 in., the storyboard consists of three rows, each measuring 5 ¾ in. x 5 in).
9. **Panoramic depiction of prehistoric jungle** from *Creation* by Mario Larrinaga, dated 1930. Accomplished in charcoal. Image measures 31 in. x 11 3/8 in. (overall dimensions 32 in. x 19 in.).
10. Master Scene Drawing from *The Most Dangerous Game* depicting a **man approaching Zaroff's castle** by Byron Crabbe. Charcoal on board. Image measures 21 in. x 15 in. (overall dimensions 30 in. x 19 ½ in.). This production was filmed simultaneously utilizing the same jungle set as *King Kong*.
11. Master Scene Drawing from *King Kong* depicting **Kong battling a giant serpent in cavern with Fay Wray in background** by Mario Larrinaga, dated 1932. Graphite on board. Image measures 16 in. x 12 in. (overall dimensions 20 in. x 15 in.). This iconic image was reproduced on the cover of Goldner's book, *The Making of King Kong*.
12. Master Scene Drawing from *King Kong* depicting **Kong battling the Tyrannosaurus Rex with Fay Wray in foreground** by Byron Crabbe (unsigned). Graphite on board. Image measures 20 in. x 15 in. (overall dimensions 25 ½ in. x 20 in.). This is a key drawing by Crabbe used to illustrate the high drama of this iconic fight sequence and was used in various promotional materials for the film.
13. Original Western Union Telegram wired to *King Kong* producer Merian C. Cooper, dated December 22, 1931 from Henry Cushier Raven, Curator of Zoology at the American Museum of Natural History, N.Y. Cooper had requested the exact dimensions of a large bull gorilla in order to make Kong "the fiercest, most brutal, monstrous damned thing that has ever been seen". This important telegram is Raven's response that established the proportions though not the size, of Kong. Also included is a vintage 7 ¼ in. x 9 ½ in. photograph of Raven, plus the cover of Raven's article published in *The Journal of The American Museum of Natural History* entitled "Gorilla: The Greatest of All Apes."
14. Original biplane filming miniature built for the climactic sequence atop the Empire State Building in *King Kong*. This finely crafted miniature model features a wingspan of 15 in. and a fuselage measuring 13 in. in length. The wings and fuselage are crafted of wood with metal detailing around the engine cowling, machine gun barrel and landing gear. Wire is used to mimic cabling on the craft. The two pilot torsos, replete with helmet and goggles, are hand carved from wood and feature articulating heads and arms. Of note, this miniature features the distinctive circular insignia depicting the Statue of Liberty with superimposed bird figure which is painted on both sides of the fuselage – the same insignia as seen on the live action Curtiss 02C-2 and Navy NY aircraft.

The scope and importance of this archive cannot be overstated. In essence, it represents the genesis of the legendary *King Kong* which would become one of the greatest milestones in film history, advancing the art of filmmaking and spawning countless "beauty and the beast" spinoffs ever since its release in 1933. Interested bidders are strongly recommended to preview this amazing lot in person. **$120,000 – $150,000** **($190,000)**

#2



THIS IS THE

753. ***King Kong*** **oversize gallery portrait by Ernest A. Bachrach of Kong in chains.** (RKO, 1933) Gelatin silver matte double-weight 10 ¾ x 13 ¾ in. gallery print by Ernest A. Bachrach, with his rubber stamp and studio snipe on the verso. Image #601-75, composite of the 3 principal actors on stage dwarfed by Kong in chains, with puzzled look on his face. Excellent. **$1,000 – $3,000** **($2,000)**

755. ***King Kong*** **oversize gallery portrait by Ernest A. Bachrach of Kong lifting Fay Wray from a tree.** (RKO, 1933) Gelatin silver matte double-weight 10 ¾ x 13 ¾ in. gallery print by Ernest A. Bachrach, with his double rubber stamp and studio snipe on the verso. Image #601-88, composite of Kong lifting Fay Wray from a tree with a specifically lascivious look on his face. Excellent. **$1,000 – $3,000** **($3,000)**

754. ***King Kong*** **oversize gallery portrait by Ernest A. Bachrach of Kong above NYC skyline.** (RKO, 1933) Gelatin silver matte double-weight 10 ¾ x 13 ¾ in. gallery print by Ernest A. Bachrach, with his rubber stamp and studio snipe on the verso. Image #601-76, composite of a gigantic Kong towering over lightning-filled New York City nightscape. Excellent. **$1,000 – $3,000** **($2,750)**

756. ***King Kong*** **oversize gallery portrait by Ernest A. Bachrach of Kong saving Fay Wray from Pterodactyl.** (RKO, 1933) Gelatin silver matte double-weight 10 ¾ x 13 ¾ in. gallery print by Ernest A. Bachrach, with his double rubber stamp and studio snipe on the verso. Image #601-94, composite of Kong protectively clutching Fay Wray while battling a Pterodactyl, whose claws are shredding Wray's already flimsy costume. Excellent. **$1,000 – $3,000** **($4,500)**

757. ***King Kong*** **oversize gallery portrait by Ernest A. Bachrach of Kong storming the gate of Skull Island.** (RKO, 1933) Gelatin silver matte double-weight 10 ¾ x 13 ¾ in. gallery print by Ernest A. Bachrach, with his rubber stamp and studio snipe on the verso. Image #601-83, composite of Kong storming through the giant oaken gates of Skull Island, with natives and ship's crew fleeing in terror. Excellent. **$1,000 – $3,000** **($2,250)**

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758. ***King Kong*** **oversize gallery portrait by Ernest A. Bachrach of Kong dumping ship's crew off log bridge.** (RKO, 1933) Gelatin silver matte double-weight 10 ¾ x 13 ¾ in. gallery print by Ernest A. Bachrach, with his double rubber stamp and studio snipe on the verso. Image #601-89, composite of Kong lifting log bridge to dislodge ship's crew, who are fleeing the oncoming dinosaur at other end. Excellent. **$1,000 – $3,000** **($4,000)**

760. Exhibition portrait by Ernest A. Bachrach from ***King Kong*** **of Fay Wray sacrifice at the altar gate.** (RKO, 1933) Gelatin silver matte borderless double-weight 15 x 20 in. (image size 10 ½ x 13 ¼ in.) exhibition print (custom mounted onto 4-ply textured mount board) of the Skull Island natives sacrificing Fay Wray to Kong. Hand-printed by the photographer and specially mounted for exhibition, and signed "Ernest A Bachrach '32" on mount recto lower right. Image #P601-79 in negative. Print is excellent, with very minor toning to mount. **$1,000 – $3,000** **($1,500)**

759. ***King Kong*** **oversize gallery portrait by Ernest A. Bachrach of Kong with Fay Wray above NYC.** (RKO, 1933) Gelatin silver matte double-weight 10 ¾ x 13 ¾ in. gallery print by Ernest A. Bachrach, with his rubber stamp and studio snipe on the verso. Image #601-74, composite of Kong clutching Fay Wray, angrily towering over New York City nightscape. Excellent. **$1,000 – $3,000** **($6,500)**

761. Exhibtion portrait by Ernest A. Bachrach from ***King Kong*** **of Kong fighting Pteranodon over Fay Wray.** (RKO, 1933) Gelatin silver matte borderless double-weight 15 x 20 in. (image size 10 ½ x 13 ¼ in.) exhibition print (custom mounted onto 4-ply textured mount board) of Kong fighting a Pteranodon with a barely-clad Fay Wray reclined at his feet. Hand-printed by the photographer and specially mounted for exhibition, and signed "King Kong. Fay Wray Ernest A Bachrach '32" on mount recto lower right. Image #P601-93 in negative. Print is excellent, with minor chipping and handling to mount. **$1,000 – $3,000** **($11,000)**

762. - 764. No Lot.

765. *King Kong* massive archive of (50) original 8 x 10 camera negatives by Ernest A. Bachrach with modern contact prints of each. (RKO, 1933) Collection of 50 original negatives from 8 x 10 in. camera of Kong and Dinosaur models in action, scenery, sets, some with characters present, plus special effects shots, by Ernest Bachrach. Bachrach was the official still photographer for this film, and the range and quality of his work leaves us with an impressive record of this legendary film's intricate production. Of special interest in this group are shots of multiple-Kong figures posed together for continuity. Included are contemporary high-quality double-weight 8 x 10 in. digital contact prints of each. Very Fine. **$20,000 – $30,000**
($27,500)

***766. *King Kong* collection of native shields and ceremonial staffs.** (RKO, 1933) Large oval (4) and hexagonal (2) shields, and (8) staffs fabricated of painted fiberboard, wood, leather, and muslin-wrappings brandished by natives of Skull Island in *KING KONG* , and almost certainly recycled for use again in *SHE* and other RKO productions. Shields range in size from 20 x 35 in. (plus attached pole) to 19 x 51 in., and staffs are generally 36 in. long. From the studio lot once the home of RKO and Pathe. Impressive assortment of genuine artifacts from one of the most beloved and significant horror films of all time. Condition varies, with some chipping to fiberboard edges, broken leather straps, etc., but for the most part are complete and intact. **$4,000 – $6,000**
($20,000)

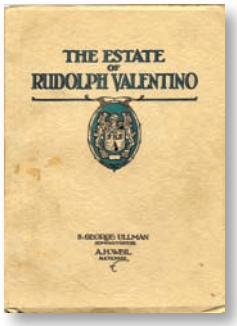
767. Early Willis O'Brien stop-motion articulated Tyrannosaurus Rex head. The articulated head was discovered at RKO Studios in the 1960s by stop-motion animator David Allen with a box of other dinosaur parts. The materials and structure are near identical to those which exist from *King Kong* **[reference image shown illustrates this and is not part of the lot]**, however it has the appearance of being an earlier piece as it is made of a carved wooden skull with articulated moveable jaw and attached threaded rod at the rear of the skull to move the head up and down. It is possible it is a prototype for the Tyrannosaurus from *King Kong* or was part of one of the puppets built for *Creation*, an unfinished dinosaur adventure project O'Brien was working on at RKO in 1930/1931 which was to include a Tyrannosaurus family. 20 minutes of film was shot before it was scrapped by David O. Selznick due to expense. Approximately 4 minutes of the film survives today. O'Brien would begin work on the monumental *King Kong*, using some of the models and puppets that were built for *Creation*. It measures 6 ½ in. long x 4 ½ in. tall x 2 ½ in. wide and exhibits some discrete restoration work done on the left side lower jaw, shown with unpainted teeth. **$4,000 – $6,000** **($7,000)**

768. Mabel Normand's Louis Vuitton steamer trunk. This beautiful vintage early 1920s Louis Vuitton steamer trunk belonged to Mabel Normand. Constructed of poplar and covered in Louis Vuitton's trademark dark brown leather with gold "LV" pattern, brass corner trim and lock and interior covered in canvas. It features three felt-lined compartmental drawers with fabric handles (one handle broken). Included inside is a pair of Normand's black slip-on leather slippers with silver shoetrees and shoe horn. The trunk is stamped "MN" in black on one end, "FRH – Shoe Trunk" painted in red on the lid and has a White Star Line label on another end. The brass lock and clasps still work although there is no key. The leather side handles are broken but present. Measures 35 ½ in. long x 19 ½ in. tall x 15 in. deep. It exhibits minor wear but remains in remarkably good condition. Includes a LOA stating the trunk was acquired from Julia Benson, Mabel Normand's nurse and longtime companion. **$1,000 – $1,500** **($6,500)**

769. No Lot.

770. RMS Titanic steel crowbar tool. Antique steel crowbar tool used to pry open the lifeboat moorings aboard the RMS Titanic. Stamped "Titanic" and measuring 14 ½ in. long x 1 ¼ in. wide. With a letter of provenance from a member of the U.S. airman stationed in Lakenheath Air Force Base in England in the 1960s, gifted the device by an English colleague stating it was used aboard the lifeboats on the Titanic. **$4,000 – $6,000** **(Passed)**

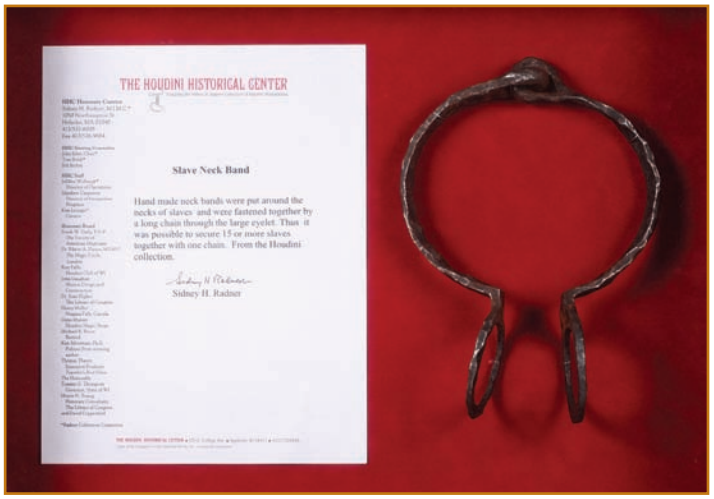
771. - 772. No Lot.



773. Rudolph Valentino deluxe illustrated estate auction catalog plus vintage photos of Falcon Lair interior details. Catalog for auction to be held December 10, 1926, of Valentino's entire estate, including his home "Falcon Lair" at No. 2 Bella Drive, Beverly Hills and other properties, all of their contents, his stable of fine horses, several purebred dogs, all of his automobiles including what was considered the most beautiful car in America (the same model as featured in *Sunset Blvd.*) etc. Also included are (8) period photos of Falcon Lair contents. A fascinating document of his private life. **$800 – $1,200** **($4,000)**

774. Casting composite photos on 24 folio displays depicting hundreds of feature players for 1926. (24) Folio size 19 in. x 25 in. photographic enlargements from 1926 which served as the Feature Players Directory of its time. Depicted in numerous categories such as "Ingenues", "Heavy Men", "Leading Women", "Juveniles", "Dogs", etc., one finds virtually every film industry performer of the time, regardless of studio association. Some notable names shown very early in their careers are: Boris Karloff, Fay Wray, Joan Crawford, Dolores del Rio, William Powell, etc., and one notable final appearance, Theda Bara, who retired that year. Folio sheets were muslin-backed at the time to protect them from handling, as many casting directors would search through these on a daily basis. Truly a remarkable and invaluable reference to hundreds of faces and names in film during that time period. Generally Very Good overall, with tattering along edges. **$800 – $1,200** **($2,500)**

775. Collection of Houdini keys. Four keys from Harry Houdini's private collection. Two have two teeth and two have a single tooth. Each with a looped handle. Formerly in the Houdini Magical Hall of Fame and the Houdini-Hardeen Collection. With a reproduction portrait and COA signed by Henry Muller, owner and curator of the Houdini Magical Hall of Fame. Overall dimensions are 11 ¾ x 21 ¼ in. **$2,000 – $3,000** **($2,000)**



776. Houdini slave neck band. Slave neck band used by Harry Houdini. Handmade clamp made of pounded metal with large eyelets on each end. From Houdini's private collection. Bands like this were placed around slave's necks and then fastened together by a thick chain threaded through the eyelets. This piece was used by Houdini for one of his daring escape acts. Formerly in the Houdini Historical Center. Together with a letter of provenance signed by Sidney Radner. Shadowbox dimensions are 15 ¾ in. x 21 in. **$2,000 – $3,000** **($2,000)**

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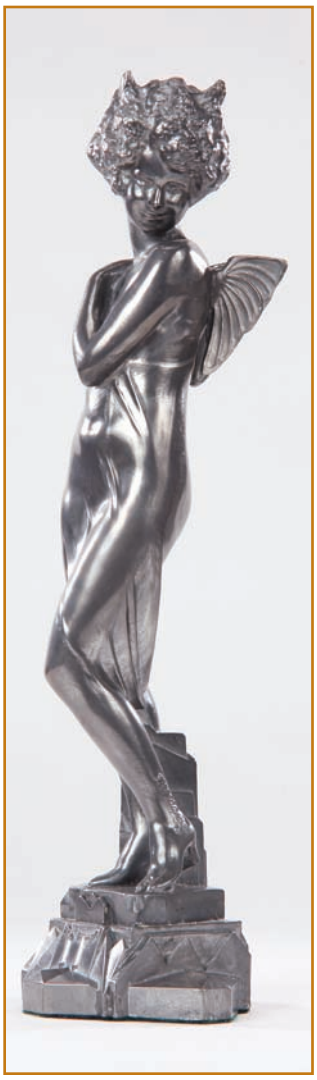
777. ***Metropolis*** **first release UK front of house still of Rotwang and his beautiful female robot.** (UFA, 1927) Gelatin silver double-weight glossy 7 ¾ x 9 ½ in. print referred to in the UK as a "Front-of-House" still, which was their equivalent to the US use of lobby cards. This is not only an extremely rare first-release artifact for perhaps the single most important science-fiction film of all time, it is arguably the most memorable scene in the film. The crazed scientist Rotwang reveals his brilliant, cold, beautiful robot version of the lovely humanitarian Maria, who the greedy industrialist Joh Frederson wishes destroyed for her efforts to organize the exploited worker drones, and because his daydreaming son fancies her. Previously from the collection of Forrest J Ackerman. Fine, with neat staple and tack holes in each corner. **$1,500 – $2,000** **($4,000)**



779. 1929 hand-sculpted Deco pewter statue presented to Clara Bow for personifying "It". Unique original 15 x 4.5" artist-sculpted, hand-cast pewter statue fashioned in a blend of Art Deco and Art Nouveau, depicting the "It" girl Clara Bow partially nude, with angel's wings, devil's horns and cleft feet, posed upon an Art Deco base. Accompanied by an archive of ephemera documenting the presentation of this special honor, including an original 1929 photograph with descriptive snipe and a small facsimile photograph of the statue in her home. Quite heavy and impressive, original faux patina finish has flaked off exposing the beautiful natural pewter finish. **$10,000 – $12,000** **(Passed)**

778. Clara Bow's 1927 WAMPAS screen achievement silverplate trophy. Unique original 30.5 x 10" silver or silverplate trophy manufactured by Wallace Bros. Silversmiths of Wallingford, Ct, for presentation by The Western Association of Motion Picture Advertisers each year from 1922 to 1934 to the most promising young starlet, who for 1927 was Clara Bow. A monumental and impressive award executed in the Empire style, finished off on top with the Winged Victory of Samothrace. Included are images of Bow holding the trophy just after the presentation, and in her bed at home. Excellent original unrestored condition with extremely slight tarnishing. **$12,000 – $15,000** **($12,000)**

780. Roscoe "Fatty" Arbuckle's Plantation Café Monumental 1928 Dance Contest Trophy, Presented by Dolores Del Rio. Unique original 22 ¼ x 9 ½ silver or silverplate monumental trophy presented by Dolores del Rio to the winner of the December 2, 1928 dance contest held at Roscoe "Fatty" Arbuckle's Culver City Plantation Café Nightclub. After many trials and tribulations in the film business, Arbuckle tried to reinvent himself as a nightclub proprietor, and with the help of MGM designer Cedric Gibbons to create its look, and friends like Buster Keaton and other silent stars for entertainment, it became one of the hottest night time destinations in Los Angeles, until the stock market crash of 1929 decimated its trade. Excellent unrestored condition with very minor tarnishing. **$2,000 – $3,000** **($2,000)**

781. Complete German costume from *All Quiet on the Western Front*. (Universal, 1930) Dark green wool 8-button military jacket and wool pants, both with red piping, and a wool covered spiked helmet with leather chin strap. Internal Western Costume Co. tags. Small split along the right shoulder seam and some general wear to the helmet which is to be expected in a costume of this age; otherwise, remarakable condition. **$1,000 – $1,500** **($1,000)**

782. *The Mummy* original muslin swatch from Boris Karloff's Mummy wrapping. (Universal, 1932) Genuine swatch of fabric, 2 x 4 ½ in. from the Mummy wrappings which Boris Karloff wore in this signature role, obtained by the current owner from Forrest J Ackerman (of *Famous Monsters of Filmland* fame) with a signed letter of authenticity to that effect. Though Karloff portrayed a wide range of characters in his many years on screen, he is best remembered for his monster roles, and this is one of the two greatest by far, the other being Frankenstein's monster. Swatch is beautifully and archivally matted and framed together with a color print artwork of Karloff wearing the wrappings. **$2,000 – $3,000** **($3,250)**

783. Original Bela Lugosi tailcoat and vest from *White Zombie*. (UA, 1932) Bela Lugosi's followup to 1931's Universal Studio blockbuster, *Dracula*, was the ultra-low budget *White Zombie*, produced and directed by the Halperin brothers, setting the stage for a career that frequently bounced back and forth between A studio pictures and B movies. Lugosi played the infamous Murder Legendre, a Haitian plantation owner who turns his former enemies into zombies, whom he employs as slaves in his sugar mill. The 1932 film cemented Lugosi's reputation as a strangely seductive leading man. This iconic costume, consisting of dark blue three-button jacket with tails and five-button vest, each with internal United Costumers, Inc. tags handwritten *"Lugosi"* and *"Bela Lugosi"*. The jacket was originally shot with a five-button design with the top button nearly reaching the collar. Studio tailors closed the holes (evident upon close examination) and the collar was modified for later use. The costume was worn by Lugosi in a key sequence, and was discovered buried in a studio vault where it had remained for the nearly 80 years since *White Zombie* finished shooting. Comes with a Warner Bros. certificate of authenticity. **$60,000 – $80,000** **($100,000)**

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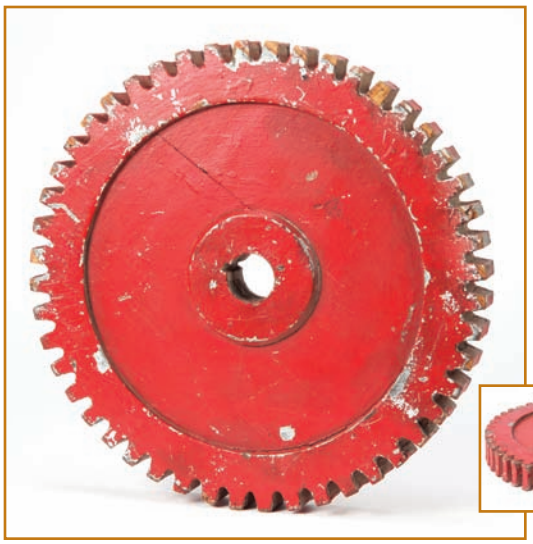
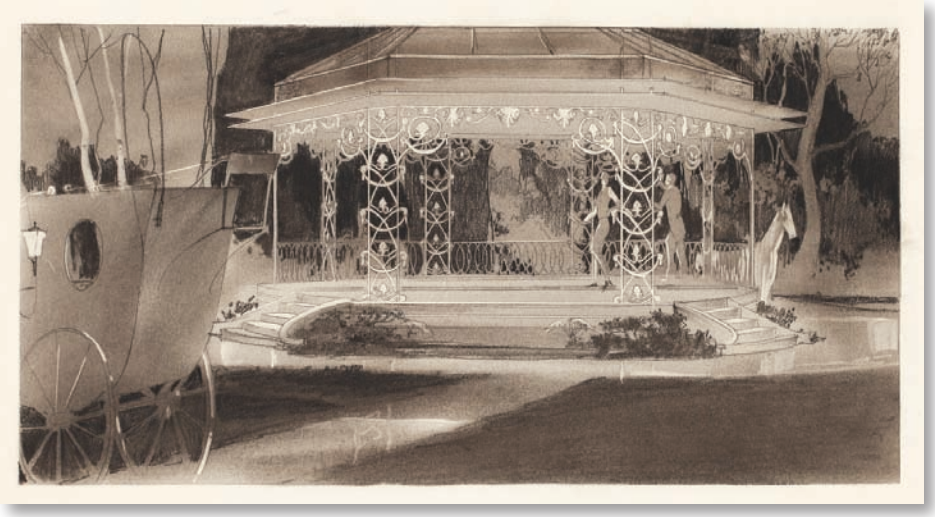
784. Joan Crawford Adrian-designed crème silk satin wedding gown from *Dancing Lady*. (MGM, 1933) This full length crème satin gown was designed by Adrian and worn by the character "Janie Barlow" portrayed by actor Joan Crawford in the 1933 motion picture *Dancing Lady* starring Clark Gable. The gown is in excellent condition with the original labels; one handwritten *"A-109"* in the skirt, the other *"V-5"* near the collar. This is the first time Fred Astaire appears on screen portraying himself and dancing with Joan Crawford. **$2,500 – $5,000** **($2,750)**

785. No Lot.



786. Original wooden machine gear from *Modern Times*. (UA, 1936) Wooden machine gear painted red over original silver paint that shows through in numerous areas of the piece. Originally obtained through Ellis Prop & Mercantile. Measures 16 in. in diameter x 2 in. wide. It exhibits some chips and wear but remains in remarkably good condition considering the age. An iconic piece of prop machinery from this popular Charles Chaplin film. **$300 – $500** **($375)**

787. Original title art for *The Bowery* signed by Director Raoul Walsh, Wallace Beery, George Raft, Jackie Cooper, Fay Way and George Walsh. (20th Century, 1933) Original title art by Howard Wookey accomplished in ink, watercolor and gouache on a 12 ½ x 17 in. leaf of artist's illustration paper, featuring portraits of Wallace Beery, George Raft and Jackie Cooper. The title art is signed by director Raoul Walsh, Wallace Beery, George Raft, Jackie Cooper, Fay Wray George Walsh, as well as the artist at the lower right. A wonderful piece of original art. **$200 – $300** **($225)**



788. Original RKO set design concept art for *Top Hat*. (RKO, 1935) Original set design concept artwork accomplished in charcoal on a 20 in. x 29 ¾ in. leaf of artist's illustration board featuring what's widely considered to be one of the most famous scenes in Astaire / Rogers history: their meeting during the rain under a bandstand in London's Hyde Park, where they dance to Irving Berlin's "Isn't It a Lovely Day to be Caught in the Rain". It exhibits slight toning along the edges and a 3 in. long chip at the left margin. **$1,500 – $2,000** **($3,750)**

789. *Camille* original color promotional art. (MGM, 1936) Large fragment, representing approx. 2/3 of the original complete work, of artist's maquette for MGM publicity campaign for *CAMILLE* , together with the original trade journal appearance of the complete work. Fair to good only, considering extent of missing areas. **$1,500 – $2,000** **(Passed)**

790. Lancer tunic, pants and helmet from *Charge of the Light Brigade*. (Warner Bros., 1936) Complete dress uniform for one of the British Army 27th Lancers for the film starring Errol Flynn in one of his most memorable roles. Elaborate dress tunic of lined wool felt with 14 chrome button parade chest front, 3 chrome button sleeve ends, and tails with 6 chrome buttons; long wide-striped pants of unlined wool; and dress riding/battle helmet fashioned with felt and elastic from a British Bobby's cap. Tunic bears Western Costume Co. internal label, printed "No. 173" and "Size 38"; pants exhibit Western Costume Co.'s internal stamps and label printed what appears to be "EF" and "59"; helmet has only a simple cloth tag inside with "41" printed on. Generally Very Fine throughout, costume has seen very little wear or use, helmet shows paint flecking and crakalure, and evidence of a badge removal at front. **$600 – $800** **($600)**

***791. Ferdy Mayne complete cuirass and helmet from Ben-Hur.** (MGM, 1951) Ornate cuirass worn by Ferdy Mayne as the Captain of the rescue ship in *Ben-Hur*. Constructed of molded fiberglass decorated with cherubs and griffons, cloth at the neck, with hand-painted gold details, black leather apron decorated with gold cherub faces. Handwritten inside *"Ferdi* [sic] *Mayne ~~Iamanti~~"*. Includes a fiberglass helmet belonging to another officer with wool internal padding and bright orange bristles along the crown. An impressively detailed suit of hero wardrobe from this epic film. It exhibits some scuffing and wear but remains in very good condition. **$1,000 – $1,500** **($8,000)**

792. No Lot.

793. Original arrow from *The Adventures of Robin Hood*. (Warner Bros., 1938) Original arrow from *The Adventures of Robin Hood*. Consists of a wooden shaft with hard rubber point painted silver and still retains the red feather fletchings. Measures 32 in. long and remains in remarkable condition. Acquired from the archery consultant on the film. **$2,500 – $3,500** **($2,500)**

794. Original "Winkie" costume from *The Wizard of Oz*. (MGM, 1939) A partial Adrian-designed "Winkie" costume, being a bullet vest undergarment made for the members of the Witch's guard. The grey-collared costume is piped with orange, and actor Bob Steangelo's name is written on the inside. Also includes two felt panels of intricate grey and white skirting, another grey panel featuring the memorable orange & black flourish, as well as an unused panel of the same orange & black felt appliqué. **$6,000 – $8,000** **($13,000)**

795. Winged Monkey collar from *The Wizard of Oz*. (MGM, 1939) Beautiful Technicolor blue felt collar with pink, black and white piping, and central flame emblem. This is a test collar made for the film but ultimately not used on screen. Measures 13 ½ in. tall x 31 in. wide. **$2,000 – $3,000** **($4,000)**

796. Winkie Spear head from *The Wizard of Oz*. (MGM, 1939) Cast metal spear head which was wielded by The Winkies, the ominous guards of the Wicked Witch's castle. Reminiscent of Adrian's costume designs for the production, it is quite likely that the prop department created the spear head based on Adrian's design. Measures 30 in. tall and housed in a handsome custom-built Lucite display case with black Plexi base, also comes with replica staff. An impressive artifact from this beloved MGM classic. **$8,000 – $10,000** **($22,500)**

797. ***The Wizard of Oz*** **original keybook production set still #06.** (MGM, 1939) Gelatin silver glossy 8 x 10" studio keybook print for *The Wizard of Oz* depicting an Emerald City set, dated in negative "JAN 19/ 39" with rubber stamp on verso, "RETURN TO PROPERTY DEPT.". Very fine, with usual keybook punch holes at upper margin. **$400 – $600** **($450)**

799. ***The Wizard of Oz*** **original keybook production set still #10.** (MGM, 1939) Gelatin silver glossy 8 x 10" studio keybook print for *The Wizard of Oz* depicting the "Cross Roads to the Land of Oz" set, dated in negative "NOV 8/ 38". Excellent, with usual keybook punch holes at upper margin. **$400 – $600** **($800)**

798. ***The Wizard of Oz*** **original keybook production set still #11.** (MGM, 1939) Gelatin silver glossy 8 x 10" studio keybook print for *The Wizard of Oz* depicting the Lion's forest set, dated in negative "NOV 21/ 38". Excellent, with usual keybook punch holes at upper margin. **$400 – $600** **($400)**

800. ***The Wizard of Oz*** **original keybook production set still #12.** (MGM, 1939) Gelatin silver glossy 8 x 10" studio keybook print for *The Wizard of Oz* depicting the "Haunted Forest" set. Excellent, with usual keybook punch holes at upper margin. **$400 – $600** **($650)**

801. ***The Wizard of Oz*** **original keybook production set still #16.** (MGM, 1939) Gelatin silver glossy 8 x 10" studio keybook print for *The Wizard of Oz* depicting the "Entrance Hall Witch's Castle" set, dated in negative "DEC 11/ 38". Excellent, with usual keybook punch holes at upper margin. **$400 – $600** **($750)**

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802. Judy Garland rehearsal shoe from *The Wizard of Oz*. (MGM, 1939) Judy Garland's right rehearsal shoe, worn in her iconic role as "Dorothy" in *The Wizard of Oz*. Garland wore these simple red heels during rehearsals so as to not damage the ruby slippers festooned with bugle beads. The red taffeta shoe is size 5 ½ and lined with a cream-colored kid leather. Made by the Innes Shoe Co. of Pasadena and Hollywood, it has a black felt pad on the sole to minimize noise of footsteps on the set. The shoe has the internal serial number AG 752503 U20 and is handwritten in black ink *"#2 Judy Garland"*. Includes a packet of original crimson/burgundy bugle beads from the production. Originally acquired from renowned Hollywood collector Kent Warner. **$6,000 – $8,000** **($11,000)**

803. Emerald City Prime Minister jeweled gloves from *The Wizard of Oz*. (MGM, 1939) Adrian-designed cotton gloves with bright green felt attached gauntlets which feature an ornate design of faux emeralds and diamonds along the outside edge. Measure a full 23 in. long. The intricate beadwork is truly impressive and reflects the incredible attention to detail for which MGM was renown. The lavish crowd scene, in which Dorothy and her friends triumphantly return from having destroyed the Wicked Witch, was not seen in the final cut of the film. Featured in the book *The Wizardry of Oz: The Artistry and Magic of the 1939 M-G-M Classic* by Jay Scarfone and William Stillman. **$8,000 – $10,000** **($9.500)**

804. Meinhardt Raabe "Munchkin Coroner" screen-worn hat from *The Wizard of Oz*. (MGM, 1939) This Adrian-designed screen worn hat is constructed of purple felt featuring a green headband. The square brim has distinctive rolled edges; a blue ribbon, which was worn behind the ears, hangs down from the hat. Brim is 15 in. long and the headpiece stands 4 in. tall with a 7 in. diameter (slightly oval). Worn by Meinhardt Raabe as the Munchkin Coroner who pronounced the Wicked Witch of the East *"really most sincerely dead"* after Dorothy's house fell on her. This hat was privately bought before the 1970 M-G-M sale and it comes with a DVD of Mr. Raabe attesting to its authenticity. **$30,000 – $50,000** **($30,000)**

805. Margaret Hamilton screen-worn "Wicked Witch of the West" hat from *The Wizard of Oz*. (M-G-M, 1939) This Adrian-designed screen worn hat is constructed of black wool bunting fabric and has a wide brim supported by an interior steel hoop. Measures 20 in diameter with a 13 ½ in. tall cone-shape head piece that is situated with a rear bias making a 6 ½ in wide brim in the front and extending 5 ¼ in. in the rear. The original black silk scarf is tied around the base of the head piece extending a full 35 in. behind the knot, adding to the evil look of the piece. An incredible, instantly-recognizable garment from *The Wizard of Oz,* a film which has literally become a national institution—a masterpiece of set design, costuming, choreography, music, storytelling and sheer imagination. This hat was originally acquired at the legendary 1970 David Weisz M-G-M auction and comes with copy of the original bill of sale and was later resold December 16, 1988 at Sotheby's, N.Y. In March of 2008, a Hamilton Wicked Witch hat used only for the melting sequence sold at auction for $208,000. This hat was used in all the key sequences in the film. From 2002 through 2007 this hat was on display at the American Film Institute Showcase Exhibition, "Villains: Movie Characters You Love to Hate" at Disney-MGM Studios, Walt Disney World, Florida. The importance of this cinematic icon cannot be overstated.
$100,000 – $150,000 **($200,000)**

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806. No Lot.

***807. Full-size sailing ship filming miniature attributed to *The Spanish Main*.** (RKO, 1945) Large-scale sailing ship filming "miniature" measuring an impressive 12 ft. long x 48 in. tall (at top of mast) x 42 in. wide. A meticulously detailed ship, featuring portholes and cannon doors, scrolled wood trim, cabin windows, multiple sails and rigging attachments stored in the hull of the ship. This ship has an intentionally broken bow. It exhibits wear and some broken pieces; otherwise, good condition. Special shipping arrangements are required for this heavy piece. **$400 – $600** **($400)**

***808. Full-size Spanish galleon filming miniature attributed to *The Spanish Main*.** (RKO, 1945) Three-masted Spanish galleon filming "miniature" measuring an impressive 11 ft. long x 28 in. wide x 60 in. tall (at top of mast) on a rolling base. Nothing was forgotten in this meticulously detailed ship, featuring multiple sails and rigging attachments stored in the hull of the ship. It exhibits wear and paint chips, as well as a broken rigging attachment. Special shipping arrangements are required for this heavy piece. **$4,000 – $6,000** **(Passed)**

***809. Full-size sailing ship filming miniature attributed to *Sinbad the Sailor*.** (RKO, 1945) Large-scale ancient style ship filming "miniature" measuring an impressive 11 ft. long x 46 in. tall x 46 in. wide. This meticulously detailed ship, features portholes and swiveling cannon doors, a series of rowing stations, scrolled wood trim, cabin windows, multiple masts, sails and rigging attachments which are laid down on the deck of the ship. It also has a sculptural headpiece mounted to the prow. It exhibits wear and some broken pieces; otherwise, good condition. Special shipping arrangements are required for this heavy piece. **$6,000 – $8,000** **($6,000)**

810. Original promotional art for *Edison, the Man*. (MGM, 1940) Original promotional artwork for *Edison, the Man* by Harold Anderson, accomplished in oil on canvas measuring approximately 21 x 25 in. It features Spencer Tracy as "Thomas Edison" and Rita Johnson as "Mary Stillwell" from a scene in Edison's laboratory surrounded by various devices. A beautiful piece of art, from a key scene of the film, with excellent likenesses to both actors. **$1,000 – $1,500** **(Passed)**

812. Collection of vintage studio lot security artifacts. Ca. 1940 Paramount Pictures studio security uniform shirt in navy blue with embroidered patches, plus (5) small vintage metal objects consisting of (3) studio security badges: Universal Pictures ca. 1930, Universal Films ca. 1940, and United Studios Inc. ca. 1930; (1) special presentation 1935 RKO key inscribed to actor Rudy Vallee granting him free access to RKO theaters; and a very small copper award plaque stating: AWARD OF MERIT MICKEY MOUSE 1933 ACADEMY OF MOTION PICTURE ARTS AND SCIENCE. **$300 – $500** **($425)**

811. Pair of vintage guard helmets from *Flash Gordon Conquers the Universe*. (Universal, 1940) Pair of rare guard helmets worn by the palace guards in the popular sci-fi serial, *Flash Gordon Conquers the Universe* starring Buster Crabbe as Flash Gordon. Constructed of metal painted gold with faux rivets, a shell-like design on the crown and wool and felt internal padding. The helmets measure approx. 15 ½ in. tall x 9 ½ in. wide at the lower neck guard. They exhibit some loss of paint and scuffing but remain in remarkable condition. Wonderful artifacts from the Golden Age of sci-fi serials. **$1,200 – $1,500** **($1,300)**

813. Dale Evans Stage Costume. A Western costume worn by Dale Evans in the 1940s by the designer Turk. A two-piece outfit comprising a green wool vest and skirt, both decorated with cacti, stars, and steers, in embroidery and rhinestones. Both pieces have Turk label. Together with a copy of a photograph of Dale Evans wearing the outfit. (At the time, the vest was a jacket). Purchased from the Roy Rogers and Dale Evans Estate auction in 2003 with a COA. **$3,000 – $5,000** **(Passed)**

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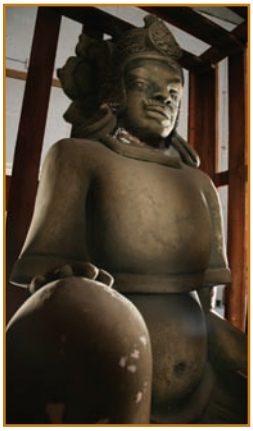
***814. Fu dog statue from *Citizen Kane*.** (RKO, 1941) This Fu dog statue appears in Kane's mansion. It is constructed from plaster and painted gold. On a rolling base, it measures 66 in. tall x 47 in. wide. Exhibits minor cracking and chipping; otherwise, very good condition. Special shipping arrangements are required for this heavy piece. **$600 – $800** **($10,000)**

***817. Magellan statue from *Citizen Kane*.** (RKO, 1941) This statue of Magellan appears in Kane's mansion, in a slatted wooden crate on a straw bed, during the closing moments of the film. It is constructed from plaster and hand-painted and detailed to appear like carved stone. It measures an impressive 96 in. tall on a 35 in. square base. One side of the crate is missing. Exhibits cracking at the right foot; otherwise, very good condition. Special shipping arrangements are required for this heavy piece. **$600 – $800** **($2,250)**



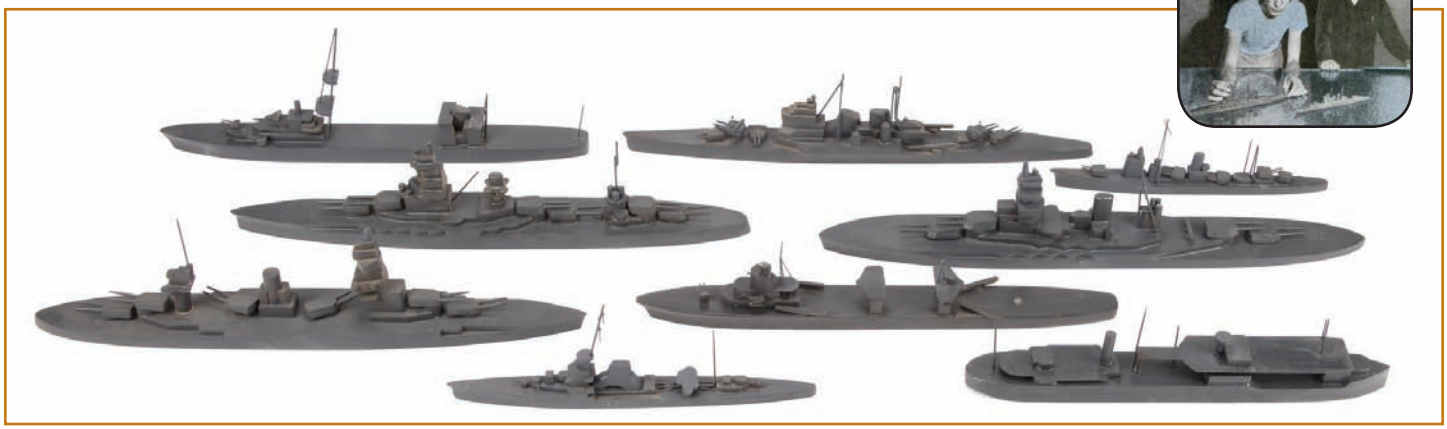
***815. Hindu God statue from *Citizen Kane*.** (RKO, 1941) This Hindu God statue appears in Kane's mansion, in a slatted wooden crate marked "Xanadu Florida" on a straw bed, during the closing moments of the film. It is constructed from ornately patterned plaster and hand-painted and detailed to appear like carved stone. It measures an impressive 8 ft. tall on a 43 in. square base. Exhibits minor cracking and chipping; otherwise, very good condition. Special shipping arrangements are required for this heavy piece. **$600 – $800** **($1,800)**

***818. Monk statue from *Citizen Kane*.** (RKO, 1941) This statue of a Monk appears in Kane's mansion, in a slatted wooden crate on a straw bed, during the closing moments of the film. It is constructed from plaster and hand-painted and detailed to appear like carved stone. The largest of the stautes, it measures an impressive 102 in. tall on a 39 in. square base. One side of the crate is missing. Exhibits cracking at the right foot; otherwise, very good condition. Special shipping arrangements are required for this heavy piece. **$600 – $800** **($1,800)**

816. Robert Taylor complete leather cuirass from *Quo Vadis*. (MGM, 1951) Complete brown leather muscle cuirass worn by Robert Taylor as "Marcus Vinicius" in *Quo Vadis*. This cuirass design is featured prominently on the DVD artwork and other promotional artwork. Leather straps on the shoulders are decorated with metal lightning bolts, leather apron decorated with metal bars and four hook-and-eye closures on each side. It exhibits some scuffing and wear but remains in very good condition. **$1,500 – $3,000** **($1,600)**

819. Gene Kelly custom argyle knee socks from *Singin' in the Rain*. (MGM, 1952) Custom hand-knit, tan and red wool argyle socks worn by Gene Kelly as "Don Lockwood" in the western bar scene of *Singin' in the Rain*. Measure 31 in. long. Purchased at the MGM sale in 1970. They remain in excellent condition. **$1,000 – $1,500** **($1,000)**

820. Jasper, Scarecrow and pair of fish puppets from the George Pal Puppetoon, *Jasper Goes Fishing*. (Paramount, 1943) Group of puppets from one of George Pal's most recognizable Puppettoons, *Jasper Goes Fishing*. The collection includes the following. Jasper: normal Jasper head on a body and pair of outstretched poseable rubber arms on a pair of tiptoe feet. Measures 4 ¾ in. tall (on base). Scarecrow: Normal #1 Scarecrow head and the Normal Standing Body constructed of wood and metal and is hand-painted. Measures 6 ½ in. tall (on base). Pair (2) of fish: These are two of the leaping or swimming fish as evidenced by the remains of their control wires. They are made from wood and copper and differ only in their color. Measure 5 7/8 in. long x 1 ¾ in. wide. **$3,000 – $5,000** **($3,000)**



821. Collection of 18 George Pal Japanese Navy miniature stop-motion ships for WWII table top war films. After thrilling audiences with his Puppetoon short films, Georg Pal began making military training films in which battle tactics were explained in realistic detail. This lot includes 18 miniature ships, constructed of wood painted gunmetal gray, each modeled after an actual ship in the Japanese navy and each ship is stamped on the bottom with the name of the corresponding ship, "B B Ise", "D D Asashio", "B B Nagato", "A V Chitose", etc. In the film, a sea battle was fought on a table top, on an ocean that consists of a sheet of ripple glass, with these meticulously scaled-down model ships and shot by stop-motion. The film was shot from both an aerial viewpoint to illustrate different ship classes, and at surface level in order to emphasize various tactics. These small ships exhibit an impressive level of detail with swiveling cannons, comm towers and antennae of sharp metal. They vary in size from approx. 9 in to 17 in. long. Includes the original annotated plywood mounting boards with screws. A fantastic collection of lesser-known George Pal artifacts from the golden age of stop-motion animation. **$2,000 – $3,000** **($2,000)**

822. Collection of 350+ replacement animation heads and elements from *Emilio and His Magical Bull* and other Nassour Studios productions. (Nassour Studios, 1975) This archive includes unpainted and some finished heads and figures from *Emilio and His Magical Bull* and other projects from Nassour Studios. With this lot are several wooden "bucks" filled with rows of heads in an animation sequence. Also included are empty bucks used in the process labeled "Mrs. Herrero worry", "Malena", "Stranger B", etc. Several figures have pencil markings and reveal how these puppets were manufactured and painted. Along with many completed castings are actual molds and forms from the Jolly Green Giant figures, and two unpainted Bob Hope heads from the 1950s stop-motion animation advertising campaign. There is also a set of 14 painted rabbit heads in various facial expressions. This is a rare opportunity to own artifacts from the golden days of replacement animation. **$1,500 – $2,500** **($1,500)**

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823. T-Rex puppets from *The Beast of Hollow Mountain*. (Nassour Brothers, 1956) This incredible collection comprises 35 T-Rex puppets which were used in the famous "dinosaur attack" scene from *The Beast of Hollow Mountain*. A mixture of Western and dinosaur movie shot in color and widescreen, the movie was the first feature to use miniature rear projection in color to combine the replacement animation with live action and was praised for the realistic quality of the animation. In the closing minutes of the film, this ferocious beast appears attacking a woman and child. The animation sequence lasts nearly 20 minutes, with the creature rampaging and ripping the roof off of a building in its desire to eat them, only to be foiled by the hero who appears on horseback and saves them from certain doom. Legendary stop-motion animator Willis O'Brien wrote the story, but most of the animation work was apparently the work of California-born fine arts sculptor, Henry Lion (1900-1966). The puppets are constructed from fired clay/plaster and are meticulously hand painted with red mouths, white teeth and claws. Each puppet is individually sculpted in a variety of poses for use in the intricate replacement animation sequences with detailed musculature and reptilian skin. Some of the puppets have numbers handwritten on the bottom of the feet; others have number sequences engraved on the tails as reference for the animators. An incredible opportunity to own these artifacts from the golden years of replacement animation. **$12,000 – $15,000** **($17,000)**

824. Robert Blake "Mickey Gubitosi" beanie cap from *Our Gang*. (MGM, 1940) Robert Blake's beanie cap, crafted from a wool felt fedora, worn in the *Our Gang* series. Marked on the inside in light but legible writing *"MGM"*. Exhibits some small holes, but overall in fine condition considering the age. Purchased at the MGM sale in 1970. **$400 – $600** **($500)**

825. Mickey Rooney collapsible top hat from *Andy Hardy*. Collapsible top hat worn by Mickey Rooney as "Andrew 'Andy' Hardy". Marked in ink on the inside *"MGM Rooney"*. Exhibits some makeup on the inner hat band forehead area. Hat by Penn-Craft – a division of John B. Stetson Company. Purchased at the MGM sale in 1970. **$800 – $1,200** **($1,600)**

826. Gary Cooper jacket from *Unconquered*. (Paramount, 1947) Gary Cooper's jacket from his role as "Chris Holden" in his fourth starring role for Cecil B. De Mille in the film, *Unconquered*. This custom-made deerskin jacket features hand-embroidered beadwork over the shoulders and fringe across the chest and down the arms with "distressed" irregular hemline to appear as if made in 1760. Worn throughout the film by Cooper, it was given to co-star Henry Wilcoxon after the two finished posing for publicity stills for the studio just before the movie premiered. Wilcoxon invited Cooper to dinner at the Golden Lion restaurant to celebrate Cooper's birthday. As they walked across the lot, Wilcoxon raved about how great a jacket it was and that Cooper should take it home and wear it to events, rather than turn it in to the wardrobe department. Cooper promptly took the jacket off and handed it to Wilcoxon who kept the jacket for the rest of his life. Shortly before he died, Wilcoxon gave the jacket to his biographer after telling her the story and adding, "You should have it since you love Gary Cooper so much". It exhibits one repair at the lower hemline at the back of the jacket to secure a piece of studio distressing that caused a piece of leather to hang down; otherwise, in excellent condition. A wonderful wardrobe item from the zenith of Cooper's career with wonderful provenance. **$8,000 – $12,000** **($10,000)**

827. No Lot

828. Screen-used oil painting of Lionel Barrymore as "Capt. Bering Joy" from *Down to the Sea in Ships*. (TCF, 1949) This painting is prominently displayed in Captain Joy's house. Joy's grandson (Dean Stockwell) sees it and recognizes it as a picture of his father who drowned trying to save his ship. Art measures 25 in. x 31 in. (overall dimensions are 31 ½ in. x 37 ½ in. – frame is not from the film). In fine condition. **$600 – $800** **($1,200)**

829. Rita Hayworth screen-worn evening gown from *You Were Never Lovelier*. (Columbia, 1942) Screen-worn evening gown of black lace, soufflé and illusion veil designed by legendary Hollywood couture, Irene. Used in the memorable dance number "I'm Old Fashioned" with Fred Astaire in *You Were Never Lovelier*. Shoulder soufflé is torn and zipper is broken; otherwise in very good condition overall. **$2,000 – $3,000** **($19,000)**

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830. Marilyn Monroe footprints and signature in test slab for Grauman's Theater forecourt. Cast cement slab measuring 17 x 22" and weighing 23 lbs, which was preserved by an employee of Grauman's Chinese Theater in 1953 after a nervous Marilyn was allowed to "practice" to familiarize herself with the actual process of working with the wet cement, because the whole world would be watching her sign and print the finished slab. This "practice" process is known to have occurred with other stars as well, as the same artifact for Joan Crawford's practice-run was sold in her estate auction. It is interesting to note that Marilyn practiced with bare feet, as only 2 adult stars exist barefoot in the forecourt, Harpo Marx and Sean Connery. Accompanied by a COA detailing this unusual artifact's history. **$30,000 – $50,000** **($30,000)**

831. Marilyn Monroe dressing room robe by Travilla. This stunning dressing room robe was worn by Marilyn Monroe and designed by Bill Travilla. Made of black and gold brocade in a floral motif and embellished with jet black beads along the front closure and collar as well as the sleeve. Silk lined. Internal Travilla label. Together with a letter of authenticity. **$15,000 – $18,000** **(Passed)**

832. Marilyn Monroe pink satin gown from the "Diamonds are a Girl's Best Friend" number in *Gentlemen Prefer Blondes*. (TCF, 1953) This pink satin gown was worn by Marilyn Monroe as the gold-digging "Lorelei Lee" in one of cinema's most memorable song and dance sequences as she performed "Diamonds Are a Girl's Best Friend". This Travilla-designed pink silk taffeta strapless gown features black satin lining with oversized bow attached at back. Features integral brassier with rear zipper closure (concealed with bow overlay) and interior Fox cleaning tag. Also comes with the original pair of screen-worn opera-length tubes worn over Marilyn's arms (gloves are shown for display only) and pink taffeta belt with "M. Monroe A-698 1-27-3-7953" written on the inner leather lining. Originally designed to be a two-piece garment, this lot features an additional bonus having the original top made for this dress (featuring interior bias label handwritten "1-27-3-7971 M. Monroe A 698-74") that was not used in the production. This design was discarded due to the top and skirt separating when Marilyn raised her arms during the number. The gown exhibits slight toning in areas, common in silk garments from this era; otherwise in fine condition. The leather backing on the belt is cracked and missing in areas and silk exhibits fraying on edges. Marilyn's public appearance dress worn at President John F. Kennedy's birthday tribute sold at auction in 1999 for an astounding $1,267,500. This remains as the single most important screen-worn gown in film history to ever reach the auction block. Indeed, Marilyn Monroe's "Diamonds Are a Girl's Best Friend" performance has reached such an iconic status that several notorious entertainers have copied it—right down to the pink strapless gown! **$150,000 – $200,000** **($310,000)**

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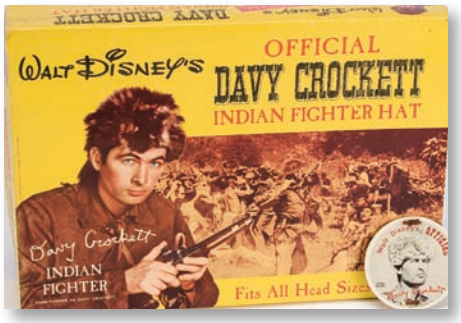
833. Limited release teaser book of glossy stills from *20,000 Leagues Under the Sea*. (Walt Disney, 1954) Oblong Octavo, 19 pages, printed wraps with two-hole metal fastener at the left margin as issued by the studio. This limited release teaser book was sent by the studio to select theaters as pre-publicity and contains 15 (missing four) gelatin silver glossy borderless prints of pictorial highlights with descriptive captions identifying the scene and the actors. Includes a wonderful print of the giant squid battling with the Nautilus crew. Minor handling; otherwise, fine condition. **$600 – $800** **($600)**

834. Marlon Brando Greatcoat From *Desiree*. (TCF, 1954) Inside the garment is a label that reads "Western Costume Co., M. Brando # 77-2711-2, Chest 40". Sleeve and inseam information also typed on the label. In fine condition. Worn by Brando in the role of Napoleon. *Desiree* won two Academy Awards: Best Costume Design and Best Art-Direction/Set Decoration. **$4,000 – $6,000** **($4,750)**

835. Screen-used eyes and eyebrows from *Killers from Space*. (RKO, 1954) Screen-used eyes and eyebrows worn by one of the alien race with the monstrously bulging eyes from *Killers from Space*. These prosthetic eyeballs are constructed from vacuum-formed plastic with hand-painted pupils and veins with a hole in the center to allow the actor to see through them. Also includes the trademark bushy eyebrows that gave the aliens their characteristic look. Mounted on a display head with replica hood to round out the display. Includes a LOA from Harry Thomas, makeup artist on the film. **$400 – $600** **($800)**



836. Davy Crockett original Indian Fighter hat with original box and cardboard medallion. (Walt Disney, 1955) *Davy Crockett, King of the Wild Frontier* Indian Fighter hat by Weathermac Corp. in the original pictorial box with scenes from the film. Made from rabbit fur with a quilted fabric lining. It remains in good condition, although the tail is detached. Comes with a vintage glossy 8 x 10 in. promotional portrait featuring Fess Parker. **$400 – $600** **(Passed)**

837. Tex Avery animation disc. From 1955 till the mid 1970's animation legend Tex Avery set up shop at the seminal commercial house, Cascade Pictures where he was in charge of cartoon animation commercials produced there. Commercials for products with classic characters like the Raid bugs, the Frito Bandito, Kool-Aid and many others were done there. David Allen was the lead stop motion animator at Cascade for many years, up to it's closing. When he left the studio to start his own he brought some of the equipment with him-including this animation disc, used by Tex Avery on the commercials he made there. It's still has the lime green paint that was used on all the Cascade Equipment, however the light switch on the side of the unit must have stopped working at some point and David (or someone) removed the switch box and just wired it directly to the power cord. **$300 – $500** **($800)**

838. James Dean's switchblade from *Rebel Without a Cause*. (Warner Bros., 1955) Black-handled switchblade manufactured in Italy by Astor. Engraved with the studio production number *"WBM 28730"* (Warner Bros. Movies). The spring mechanism is currently not working, but is easily repaired. This knife is used by Dean in the thrilling fight scene at Griffith Observatory, where "Jim" is confronted by Natalie Wood's leather-clad boyfriend "Buzz" (played by Corey Allen), who is armed with a similar white-handled knife. Given this black-handled weapon by one of the other teenagers, "Jim" and "Buzz" exchange numerous slashes (with James Dean getting the worst of it!), until "Jim" disarms his assailant and presses this switchblade to his neck. Since the actors were using actual knives, they were both fitted with chain mail tunics, worn underneath their shirts, to protect them during the filming of this dangerous scene. The knife is fully 13 in. long when opened, and exhibits some abrasions to one side of the handle, incurred when it was kicked on the ground towards James Dean in the scene. It is accompanied with a letter of provenance from a previous owner, stating that the knife was originally acquired from Red Turner, the property master on *Rebel Without a Cause*. It is hard to imagine a better James Dean piece from any of his films. Not only an important prop from a key scene, this switchblade virtually defines Dean's character in the film, and indeed, is a symbol of the rebellious youth culture embodied by Dean himself.
$15,000 – $20,000 **(Passed)**

839. Deborah Kerr "Anna" signature gown from *The King and I* by Irene Sharaff. (20th Century-Fox, 1956) Irene Sharaff won the Oscar for best costume design(color) for her work on this film, which featured this signature gown for the lead female role played by Deborah Kerr, who was nominated for her portrayal. Consisting of an extremely long pleated floor-length skirt with sweeping train fashioned of a medium-copper satin, heavily lined and with snap & hook closure, and a light-copper satin corset/bodice with vertical fluted ribs and zippered back, with Elizabethan "puffy" sleeves covered in lace with hundreds of clear sparkling decorations attached. Skirt and Bodice both bear the internal stamp of Fiddlers Costume and Design, and both are inscribed "#148Z". In Fine screen-worn condition, showing some wear and light staining only at bottom surface of skirt where it dragged on floor during dance sequences, a few scattered stains and rubs, and minor distress to lace sleeve covers.
$2,000 – $3,000 **($4,500)**

840. Edward G. Robinson headdress from *The Ten Commandments*. (Paramount, 1956) Signature Hebrew headdress for Robinson's character as the devious and self-serving Israelite Dathan, constructed of brown leather, gray felt liner, and green linen cape, with no internal identifications. Very Fine.
$4,000 – $6,000 **($4,000)**

841. Debra Paget Dress from *The Ten Commandments*. (Paramount, 1956) Pale blue sleeveless dress of raw silk, with attached self-belt and horizontal rows of piping along the lower hem. Studio label inside handwritten *"Debra Paget."* Together with a matching headpiece. Worn by Paget in the role of Lilia.
$3,000 – $5,000 **($3,000)**

842. Sir Cedric Hardwicke "Sethi" signature royal tunic from *The Ten Commandments*. (Paramount, 1956) Sand colored tunic/shawl of tulle fabric with gold thread pinstriping, with long codpiece center drape of hand-tooled and painted leather supported by layered drapes of rust and royal blue colored chamois leather, accented by blue yarn ends; the central drape is finished at bottom edge with heavy brass Egyptian motif pendant of repeated cobras and central hieroglyphic. As worn by Sir Cedric Hardwicke as Pharoah Sethi. Fine.
$2,000 – $3,000 **($3,000)**

843. Errol Flynn two-piece green & beige tweed suit from *The Sun Also Rises*. (TCF, 1957) This two-piece green wool gabardine suit was worn by the character "Mike Campbell" portrayed by actor Errol Flynn in the 1957 motion picture *The Sun Also Rises*. The suit is in excellent condition with the original Western Costume label in the jacket typed "2630-1 Errol Flynn [chest] 43" and pants typed "2630-1 Errol Flynn [waist] 34 [inseam] 33 ½". Fine.
$3,000 – $5,000 **($3,000)**

844. Tyrone Power hospital coat from *The Sun Also Rises*. (TCF, 1957) This heavy cotton blue and cream vertical stripped hospital coat was worn by the character "Jacob 'Jake' Barnes" portrayed by actor Tyrone Power in *The Sun Also Rises*. This piece is in excellent condition with the original typed Western Costume label "2627-1 Ty Power #15 [chest] 43".
$2,000 – $3,000
($4,000)

***845. Pair of Sphinxes from *King of Kings*.** (MGM, 1961) A pair of Sphinxes constructed of plaster over chicken wire sculptures, hand-painted and detailed to appear like ancient carved stone. They measure approx. 58 in. long x 34 in. tall x 20 in. wide. The front legs of one are broken with both showing general chipping and wear; otherwise, good condition. Special shipping arrangements are required for these heavy pieces.
$600 – $800 **(Passed)**

846. Screen-used illuminating Krell Combination Lock from *Forbidden Planet*. This fantastic piece was used by Dr. Morbius (Walter Pidgeon) to gain access to the super advanced Krell alien complex on Altair IV. Standing 41 ½ in. tall (on 3 in. base) x 30 in. wide, this substantial prop is created of wood, with acrylic dished face exhibiting painted Krell symbols, acrylic arrows at 3 and 9 o'clock, respectively, aluminum handle wheel with four illuminating acrylic tips which is able to turn and pivot as seen on screen. Behind the acrylic dish, light emanating from eight 100 watt light bulbs create a "halo" back light effect (powered by a standard 110 volt plug). The lights on the tips of the handle wheel are powered by a 12 volt battery (not included). Only the gray outer cabinet paint resembling Krell metal has been repainted. The texturing is all original as are all the other components of this finely crafted prop. Comes from the collection of noted *Forbidden Planet* collector, Bill Malone, and has never before been offered for sale. **$6,000 – $8,000**
($6,500)

847. Original Ray Harryhausen large-scale Flying Saucer filming miniature from *Earth vs. The Flying Saucers*. (Columbia, 1956) This is one of the actual "Flying Saucers" created for the film's visual effects performed by stop-motion animation legend, Ray Harryhausen. Built by Harryhausen's father on his home lathe, this miniature is constructed of solid wood painted gray and measures 15 in. diameter x 4 in. tall. Larger than the smaller 6 ½ in. aluminum models, this saucer has static bezels and was used solely for the dramatic sequence when the military fires its electromagnetic/ultrasonic weapon causing it to crash into the front support columns of the U.S. House of Representatives in Washington, D.C. An incredibly important piece of cinematic history, this being one of the title characters of this classic 1950s science fiction film utilizing the visual effects genius of Ray Harryhausen. In very fine condition. **$30,000 – $50,000** **($30,000)**

848. No Lot.

849. Jack Hawkins "Quintus Arrius" chest armor from *Ben-Hur*. (MGM, 1959) Roman centurion metal armor breastplate worn by Jack Hawkins in his role as "Quintus Arrius" in *Ben-Hur*. The breastplate is festooned with mermaids, winged horses and decorative flourishes. Hinged at the shoulders with leather strap and buckle fittings on each side. It has suede apron belts and shoulder belts decorated with metal sea creatures. An instantly recognizable costume from this epic film. The craftsmanship is very impressive. **$6,000 – $8,000** **($7,500)**

850. Jack Hawkins sword and scabbard from *Ben-Hur*. (MGM, 1959) Roman centurion metal short sword, metal scabbard and suede leather belt worn by Jack Hawkins in his role as "Quintus Arrius" in *Ben-Hur*. The sword features a decorative metal hilt and measures 25 in. long. The red suede leather belt exhibits minor wear and cracks but remains in remarkable condition considering its age. **$800 – $1,000** **($1,600)**

851. Jim Danforth stop-motion dragon puppet from *Goliath and the Dragon*. Achille Piazzi Produzioni, 1960) Foam latex over armature. This superb stop motion puppet is the earliest known example of Jim Danforth's work, years before the master animator's association with George Pal and The Outer Limits TV series began. Danforth was hired to augment the mechanical dragon FX for this sword and sandal epic with spectacular stop-motion, which catapulted him into the ranks of the preeminent special effects artists of the time. Obtained originally from the Forrest Ackerman collection. **$10,000 – $12,000** **(Pulled from auction)**

852. John Wayne "Davy Crockett" overcoat from *The Alamo*. (UA, 1960) Green and brown wool houndstooth overcoat worn by John Wayne in his role as "Davy Crockett" in *The Alamo*. Wayne wears this signature overcoat in several scenes, notably while seated at a table with Richard Widmark "Jim Bowie". It features three-button front closure, two buttons on the back and brown velvet collar. Internal Western Costume label typed "John Wayne [chest] 46". In the film, the coat has emblems attached to the collar, which were removed, perhaps for use in a subsequent production, as well as the silk lining was dyed dark blue. Includes a swatch of brown velvet material. The overcoat remains in excellent condition. An instantly recognizable wardrobe item from this classic John Wayne film. **$6,000 – $8,000**
($7,000)

***855. Chariot attributed to *Sign of the Cross*.** (Paramount, 1932) Chariot attributed to *Sign of the Cross* measuring 5 ft. long x 4 ft. wide. A large and heavy piece with an impressive level of detail. It exhibits some distress; otherwise, very good condition. Special shipping arrangements are required for this heavy piece. **$2,000 – $3,000**
($2,000)

853. Steve McQueen Shotgun from *The Magnificent Seven*. (UA, 1960) Steve McQueen's shotgun from *The Magnificent Seven*. A double-barreled sawed-off shotgun, rendered non-firing, is constructed with a wooden stock and steel barrels, with latch that allows the barrel to be cocked back to accept shells. Engraved "Acme Arms" on the side plate near the hammers. McQueen, in the role of Vin, can been seen holding the gun in the "Hearst" scene. Originally acquired from Ellis Props and Graphics of Hollywood. Measures 36 ½ in. long.. **$12,000 – $15,000** **(Passed)**

854. Original screen-used hand from *The Mole People*. (Universal, 1956) Sculpted by Jack Kevan under the authority of Bud Westmore at Universal, this Mole left hand is constructed of foam latex measuring approx. 15 in. long. Exhibits minor deterioration at the wrist; otherwise, in remarkable condition considering the 54 years since its creation. A wonderful relic from 1950s Universal horror. **$2,000 – $3,000** **($2,000)**

856. - 857. No Lot.

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858. Original poster art for *Jack the Giant Killer*. (UA, 1962) This fantastic original poster art is accomplished in oil on a 22 x 24 in. leaf of artist's illustration board and features Jack, the farm boy turned knight, battling a ferocious, snarling dragon. This design features prominently in the one-sheet poster. Painted by an unknown staff artist at United Artists and purchased at a New York City sci-fi convention in the early 1970s. Exhibits some flaking of the white background, but remains in excellent condition. This vividly colored artwork is perfect for framing and display. **$2,000 – $3,000** **($3,000)**

859. Frank Sinatra Military Jacket from *The Manchurian Candidate*. (UA, 1962) Tan officer's jacket worn by Frank Sinatra in his memorable role as "Bennett Marco" in *The Manchurian Candidate*. This officer's jacket was worn during the final sequences of the film and during the climactic assassination attempt scene. The jacket has the original internal Western Costume label sewn into the inside pocket with "#2544-2 Frank Sinatra [chest] 39 [sleeve] 17". It has the appropriate officer ribbons and insignia as seen in the film. In fine condition. Considered to be one of Sinatra's greatest performances as an actor. **$6,000 – $8,000**
(Passed)

860. Bow and chicken arrow from *Hot Shots! Part Deux*. (TCF, 1993) Certainly the most memorable scene from the film is when Charlie Sheen as "Topper Harley", in a nod to Rambo's over-the-top killing sprees, loads a rooster into his compound bow and fires it at a bad guy. This real Hoyt USA compound bow has a wide-eyed rooster puppet mounted on the side which is constructed of real feathers with foam latex legs and head. It exhibits minor wear but remains in very good condition. **$1,000 – $1,500** **($3,000)**

861. Hero Concorde filming miniature from *Airport '79*. (Universal, 1979) The Concorde aircraft was truly the star of the film, *Airport '79* This hero visual effects filming miniature was built by Mike Joyce, with Ken Larson adding smaller details. Constructed from molded resin with each wing showing intricate scoring for the panel work. It still has the armature mount attached at the rear of the craft and measures a full 26 ½ in. long with a 9 ¾ in. wingspan. The model has been repainted and fresh decals applied. **$2,000 – $3,000** **($2,000)**

862. ***Cleopatra*** **collection of original storyboard drawings for the 1963 version.** (20th Century Fox, 1963) 42 storyboard sketches in pencil, pen & ink, and charcoal on 8.5 x 11" vellum by illustrator Harold Michelson for this version which stars Elizabeth Taylor and Richard Burton. Each panel is an impressive and detailed work in its' own right. There is also a surprising amount of female nudity depicted, which could not, of course, make it to the screen during this tail end of the censorship code. Each panel is also drawn in a wide-screen format as an accurate indicator of how the finished scenes will appear in the Todd-AO process. Very Fine overall, with a few bearing the stamp of the Lillian Michelson Library at Zoetrope Studios. **$8,000 – $12,000** **($8,000)**

863. ***The Ten Commandments*** **massive collection of original storyboard drawings for the 1956 version.** (20th Century Fox, 1963) 351 storyboard sketches(of which only about 15 are studio mimeo or blueprint copies) in pencil, pen & ink, and charcoal on 8.5 x 11" vellum by illustrator Harold Michelson for this version which stars Charlton Heston and Yul Brynner. It seems quite likely that this is the entire storyboard sequence for this epic film, as this is quite an epic archive of original-art storyboards for one single film. These originated from Michelson's personal library, and were assembled into 5 separate 3-ring binders by him some years ago, and the individual storyboards are identified generally by different time periods in the film, lettered A through F and numbered. Michelson worked on this project over two years, detailing every scene using camera angle projection to indicate specific lenses. This essentially determined much of the cinematography, editing, and lighting for what was then the biggest picture in Paramount history. Each panel is also drawn in a wide-screen format as an accurate indicator of how the finished scenes will appear in Paramount's VistaVision process. This was Michelson's first big assignment in Hollywood, starting his climb from storyboard artist to become one of the industry's top Art Directors. Very Fine overall. **$20,000 – $25,000** **($47,500)**

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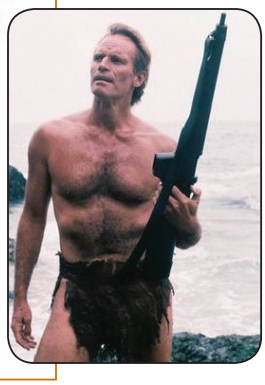
864. Screen-used Julie Andrews "Mary Poppins" signature "bottomless carpetbag" from *Mary Poppins*. (Walt Disney, 1964) This large floral motif carpetbag is carried throughout the film by Julie Andrews as "Mary Poppins" in the classic Disney musical. Mary dazzles the children with the magic bag that can store any number of items, regardless of size or shape. Constructed of a dense woven carpet with a brown fabric interior, featuring brown leather handles and belt/buckle fasteners at top. The leather pieces exhibit some cracking; handles have detached (still present; can be easily repaired) and 3 ½ in. of belt strap is missing; overall, in fine condition. One of the most characteristic and iconic pieces of film history. **$10,000 – $12,000** **($95,000)**

865. Collection of scene concept artwork from *The Sound of Music*. (TCF, 1965) Collection of three scene concept artworks by Boris Leven, accomplished in pastel on leaves of 19 x 30 in. (image size approx. 12 ½ x 27 in.) artist illustration board, featuring Julie Andrews and Christopher Plummer in dialogue and dancing sequences from the interior and exterior of the Trapp Villa. They exhibit some wear and chips at the edges, one exhibits glue residue in the margins from matte removal. **$600 – $800** **($8,000)**

866. No Lot.

867. Original poster art for *The Sand Pebbles*. (TCF, 1966) Original poster art accomplished in graphite, ink and gouache on a 17 x 29 in. leaf of artist's illustration board. This design, featuring the U.S.S. San Pablo nicknamed "Sand Pebbles" and blockade of Chinese junks on the Yangtze River, is very close to the finished design which was used for the one-sheet poster and other promotional material. The art is matted and perfect for display. **$600 – $800** **($850)**

868. Screen-used shotgun from *Night of the Living Dead*. (Market Square, 1968) Screen-used shotgun used at the end of the film to kill the film's hero, Duane Jones (Ben). Includes a photo signed by George Kosana "Sheriff McClelland" which shows a scene of him holding the shotgun. Comes with a LOA from George Kosana. **$1,000 – $1,500** **($3,500)**



869. Charlton Heston Rifle from *Planet Of The Apes*. (TCF, 1968) The rifle stock comprises two custom-shaped wooden shells that originally encased a working World War II M1 carbine, painted black with a black leather strap secured by front and rear metal clasps. Inside of each half is written the number 12. This is possibly the only extant hero rifle from *Planet of the Apes*. The internal M1 Carbine receiver, barrel and trigger have been cast in black ABS plastic from an original weapon to complete the presentation. Measures 34 in. long. **$10,000 – $12,000** **(Passed)**

870. No Lot.

871. Original prop "Wonka Bar" from *Willie Wonka and the Chocolate Factory*. (Paramount, 1971) This prop "Wonka Bar" measures 6 ¼ in. x 3 ½ in. and is made of cardboard exceeding 1/8 in. thick. Precious few artifacts survived from this classic film. The day after shooting wrapped at the Bavarian studios, *Cabaret* started shooting and the vast majority of the Wonka props were discarded. Obtained from David L. Wolper Productions and comes with a signed letter of provenance. **$2,000 – $3,000** **($2,250)**

872. Sperm costume from Woody Allen's *Everything You Wanted to Know About Sex…But Were Afraid to Ask*. (United Artists, 1972) Latex-painted cloth body suit with tail, worn on-screen by an extra or co-star performing the role of one of many sperm cells who are launched along with Woody Allen in his science-fiction comedy *Everything You Wanted to Know About Sex…But Were Afraid to Ask*. Custom mounted for display in a wood-framed shadowbox together with a color 8 x 10 in. print from the film of Woody Allen wearing a similar costume from the same scene. Latex surface is wrinkling and peeling in a few places, otherwise Fine. **$400 – $600** **($400)**

873. Steve McQueen period double-breasted wool suit from *Papillon*. (Allied Artists, 1973) Double-breasted period-styled 3-piece suit of silk-lined heavy black wool, pinstriped in gold, as worn by Steve McQueen in one of his most memorable roles, that of real-life French convict Henri Charriere in the film of his imprisoned life, *Papillon*. Designed by Anthony Powell for the dream sequence which takes McQueen's character off the island prison to a life of freedom and pleasure. Vest bears the internal label of Western Costume Co., which is inscribed "No. 2058-1, Steve McQueen, Chest 40½, Waist 33" plus a rubber stamp "A #22 SUIT 3 pc" which is repeated on the internal waistband of the pants. Excellent condition with virtually no sign of wear or use. **$5,000 – $7,000** **(Passed)**

875. Robert DeNiro suit from *The Godfather: Part II*. (Paramount, 1974). Two-piece double-breasted three-button suit of very light grey wool, with inside jacket pocket Western Costume label typed "Robert De Niro No. 2881-4," and matching label in pants. Worn by De Niro in the role of a young Vito Corleone as he returns to Italy, he exits the train with a young Mike in his arms in the masterpiece second volume of Francis Ford Coppola's "Godfather" trilogy. **$6,000 – $8,000** **(Passed)**

876. Collection of oversize 11 x 14 in. contact sheets of candid photographs on the set of *The Godfather: Part II*. (Paramount, 1974) Four oversize 11 x 14 in. contact sheets containing 64 candid behind the scenes photographs taken during the making of *The Godfather: Part II*. An incredible assemblage of photographs featuring Francis Ford Coppola with Al Pacino, Robert DeNiro, Lee Strasberg and other cast members. We have never encountered such images from this classic film. **$300 – $500** **($450)**

874. Steve McQueen's two-piece prisoner's uniform from *Papillon*. (Allied Artists, 1973). Rough gray wool two-button pullover shirt with black silk lining and wool pants worn by Steve McQueen in *Papillon*. Each has a Western Costume label typewritten "2189-1 Steve McQueen [chest] 41 ½ [sleeves] 33 collar 15 1/2 ". Together with a letter of authenticity from the film's costume supervisor. **$3,000 – $5,000** **($3,250)**

877. Marlon Brando "Mighty Moon Champion" belt from *The Godfather*. (Paramount, 1972) Marlon Brando's personally owned belt worn during the fliming of *The Godfather*. While filming, Brando was famous for his boyish pranks on the set. His most frequent foils were James Caan and Robert Duvall, who had introduced him to the practice of mooning. After Brando had performed his own mooning before the crowd at the wedding feast, Caan and Duvall presented him with a brown leather belt with brass buckle, hand-tooled "Mighty Moon Champion" in red, yellow, and green. Referenced in the book *Marlon: Portrait of the Rebel as an Artist* by Bob Thomas (book included). Excellent condition. **$4,000 – $6,000** **(Passed)**

878. Clint Eastwood gun from *The Outlaw Josey Wales*. (Warner Bros., 1976) Meticulously crafted hero .44 Caliber Colt Walker (Italian-made gun under license from Colt), firearm #1210, accompanied by a color copy of the original Stembridge Gun Rentals receipt dated October 22, 1975, renting #1210 to Malpaso Productions. Also included is the original leather saddle holster stamped with "Walker 9", Stembridge Gun Rentals".
$35,000 – $45,000 **($35,000)**

879. Ray Harryhausen Siren figurehead model from *The Golden Voyage of Sinbad*. (Columbia, 1974) Static cast-rubber production model of the Siren figurehead from the prow of Sinbad's ship, which master special-effects wizard Ray Harryhausen brings to life with his beloved and charming style of stop-motion animation. This 9 x 10" cast model from a hand-sculpted mold is contemporaneous to the film's production, and could also quite possibly have been used in stop motion frames, as the effect of motion would require other such models with variations of pose. Gifted by Harryhausen to director John Landis, whose own films such as *An American Werewolf in London* have utilized their fair share of special effects. Original Ray Harryhausen animation artifacts rarely come to market as he tended to keep everything himself. Custom mounted on green wooden display base, the painted-rubber structure of the figure is remarkably well preserved showing only dust accumulation from age. Very Fine.
$8,000 – $10,000 **($40,000)**

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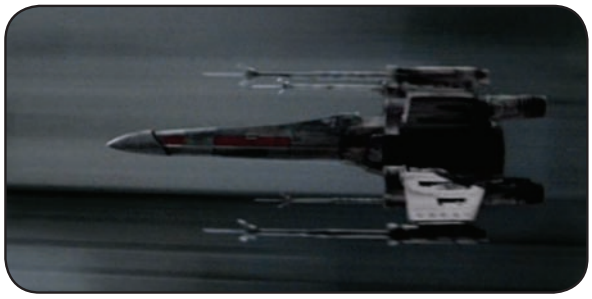
880. Curd Jürgens "Karl Stromberg" submarine crewman uniform from *The Spy Who Loved Me*. (UA, 1977) Submarine crewman uniform worn by Curd Jürgens "Karl Stromberg" in the James Bond film *The Spy Who Loved Me*. Consisting of a reddish-orange four-button jacket with triangular fish emblem patch on the right sleeve and submarine profile patch on the upper chest. Together with the matching pants with zipper pockets on the thighs. The jacket and pants button together to create a coverall-style uniform. An instantly recognizable wardrobe item from this classic James Bond film. **$1,500 – $2,000** **($2,000)**

882. Shark jaws from Quint's Shack in *Jaws*. (Universal, 1975) Large tiger shark jaws with teeth, seen mounted in Quint's Shack on a beam just above Richard Dreyfuss' head as he and Roy Scheider enter the building. Comes with a LOA from Set Decorator John Dwyer. **$1,500 – $2,500** **($4,250)**

881. Animatronic "Dino" dinosaur puppet from *The Flintstones in Viva Rock Vegas*. (Universal, 2000) Animatronic "Dino" the dinosaur puppet constructed of foam latex over plastic and resin "skeleton" form and airbrushed paint detailing. The original puppeting sleeve is attached under the abdomen which was used by operator to fit hand/arm up into Dino's mouth. The puppet's foam latex remains in very good, supple condition with only minor tears and wear. Measures a full 37 in. tall x 14 in. tall and mounted to a custom acrylic base for display. **$3,000 – $4,000** **($3,000)**

883. *Jaws* Concept Art Autographed By Roy Scheider. (Universal, 1975). Linen-backed sketch (approx. 5' x 6') of the great white shark. Used for the production of the mechanized shark model that appeared in many scenes. Together with a letter of authenticity from the film's production designer, which states that there is extant only one other graphic rendering of the shark. **$3,000 – $5,000** **(Passed)**

884. - 888. No Lot.



889. Original production X-Wing Fighter filming miniature from *Star Wars: Episode IV – A New Hope*. (TCF, 1977) This amazing piece comes from credited *Star Wars* model builder David M. Jones. The ship measures 21 ¾ in. long x 17 in. wide and is constructed of resin, polystyrene and brass. During the climactic Rebel assault on the Death Star, the production crew needed to build pyrotechnic filming miniatures for the numerous explosions needed for both X-Wing and Y-Wing craft as they were being picked off by the Imperial T.I.E. Fighters and laser cannons interspersed throughout the trench. At the time these sequences were being shot, the crew quickly realized they needed to create more ships as editorial kept requesting more explosions. Due to the extreme time constraints, when a model was blown up surviving components were reused and combined with new parts. This X-Wing Fighter is production built with numerous screen-used parts, including the four brass wingtip laser pods with booms and at least three of the four engine/wing assemblies are reused "pyro" components. Excessively rare, never before has a production X-Wing miniature ever reached the auction block. This represents a once in a lifetime opportunity to acquire such a rare and iconic piece of *Star Wars* history. Comes with custom display stand and base and accompanied with a signed letter of authenticity from David M. Jones.
$60,000 – $80,000 **($95,000)**

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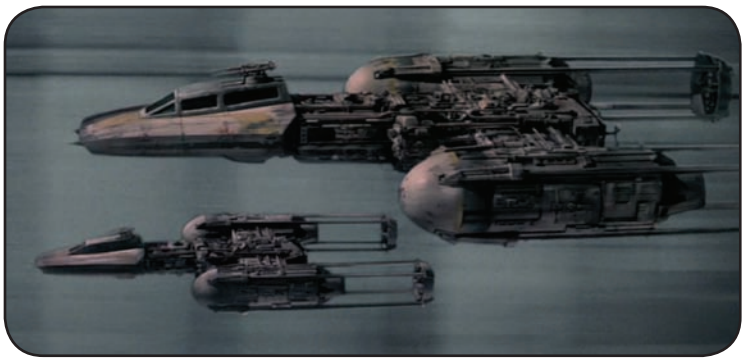
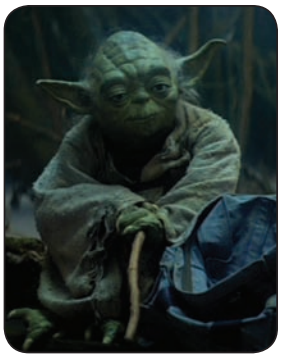
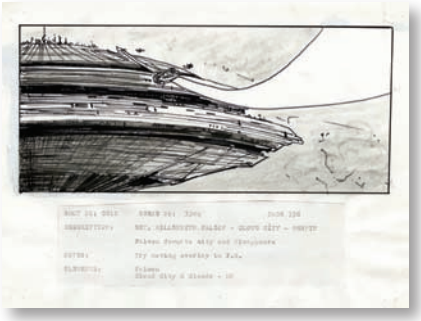


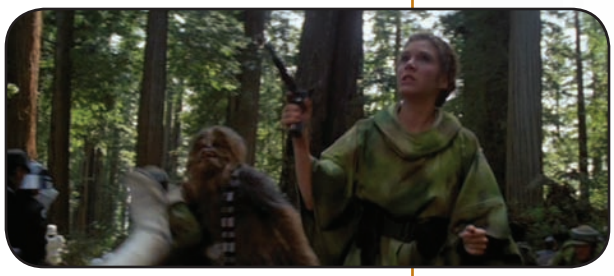
890. Original production Y-Wing Fighter filming miniature from *Star Wars: Episode IV – A New Hope*. (TCF, 1977) This wonderful piece comes from credited *Star Wars* model builder David Jones. It measures 27 in. long x 14 ¼ in. wide and is constructed of resin, polystyrene and brass. During the climactic Rebel assault on the Death Star, the production crew needed to build pyrotechnic filming miniatures for the numerous explosions needed for both X-Wing and Y-Wing craft as they were being picked off by the Imperial T.I.E. Fighters and laser cannons interspersed throughout the trench. At the time these sequences were being shot, the crew quickly realized they needed to create more ships as editorial kept requesting more explosions. Due to the extreme time constraints, when a model was blown up surviving components were reused and combined with new parts. This Y-Wing Fighter is production built with numerous screen-used parts, including the two engine nacelles which sustained significant damage since they had proprietary explosives in them. They exhibit a beautiful patina from the pyrotechnic process as well as the production "scoring" etched into the sides of the engines aiding the realistic destruction of the pods when exploded. In addition, the "Thrust Vector "units to the rear of the engines are screen-used as are the main body pieces (top and bottom) to which the engine pods attach. Even one of the wires used to hang the miniature in front of the bluescreen is still attached to the top rear body of the ship. There are two components of the ship that were destroyed by pyrotechnics for which there were no production replacements available: the front top portion of the main body and the strut connecting the port engine to the body. Jones created a plain, small removable section to represent the missing piece from the main body, and he cleverly utilized a correct-scale piece of clear Plexiglas to stand-in for the engine strut. Excessively rare, never before has a production Y-Wing miniature ever reached the auction block. This represents a once in a lifetime opportunity to acquire such a rare and iconic piece of *Star Wars* history. Comes with custom display stand and base and accompanied with a signed letter of authenticity from David M. Jones. **$40,000 – $60,000**
($40,000)



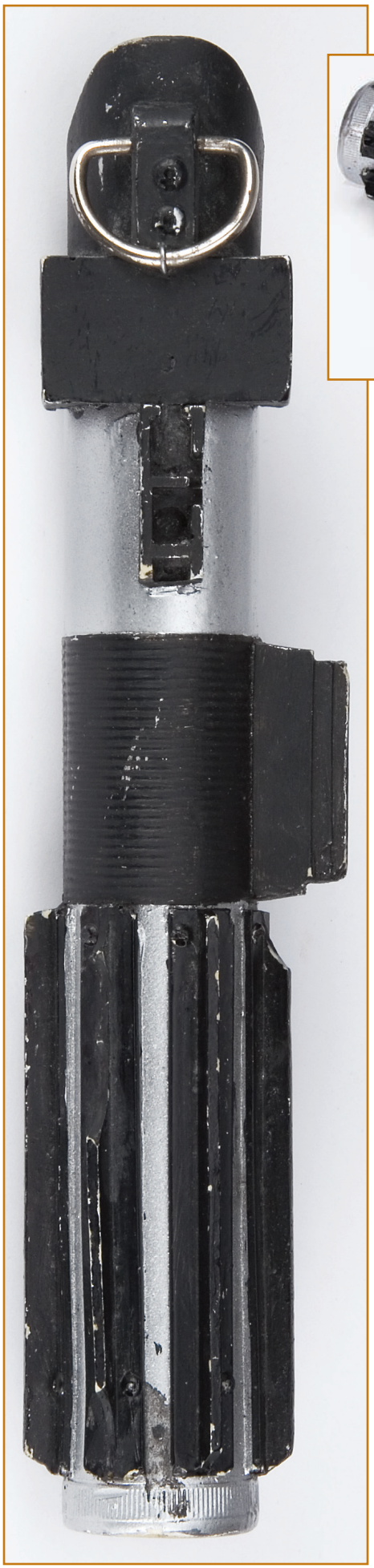
891. Yoda Walking Cane from *Star Wars: Episode V – The Empire Strikes Back*. (TCF, 1980) This Yoda walking cane was one of several made for use with the Yoda puppet on *Star Wars: The Empire Strikes Back* and was reused on *Return of the Jedi*. This cane was used on *Return of the Jedi* as it was modified from the version used on *The Empire Strikes Back*, exhibiting holes on the top of the cane which were used to mount pins and poles so that the cane could be made to work the puppet and make it look like Yoda was moving the cane—not the cane moving the puppet. The complete puppets, clothing and walking sticks were made by Stuart Freeborn, who worked on all three *Star Wars* films, with his team of legendary creature creators. This cane was acquired with many other Yoda parts and creature masks from Stuart Freeborn and are now part of producer Gary Kurtz's archive. This Yoda walking cane is an amazing piece of *Star Wars* history from one of the trilogy's most important characters. This item is being sold to help raise money for future acquisitions and restoration for the archive, so that future generations can see these amazing pieces of history in years to come. Comes with a letter of authenticity from the Kurtz archive. **$12,000 – $15,000** **(Pulled from auction)**

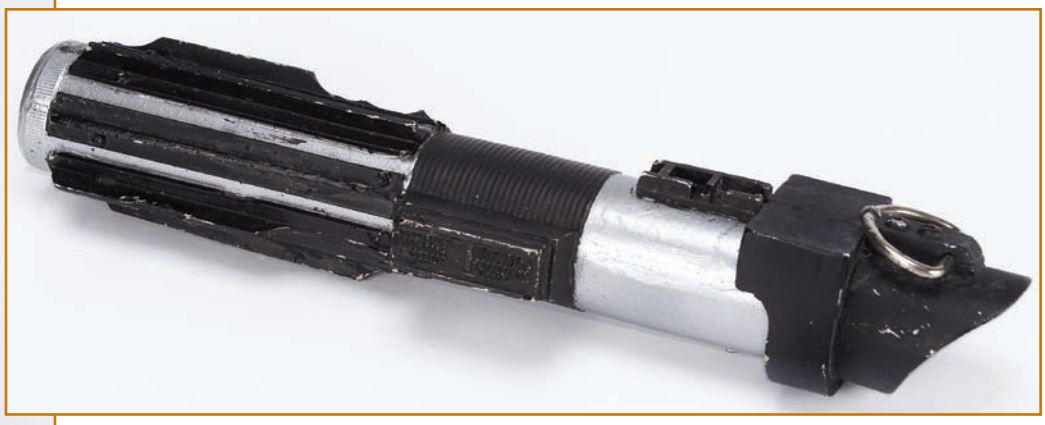


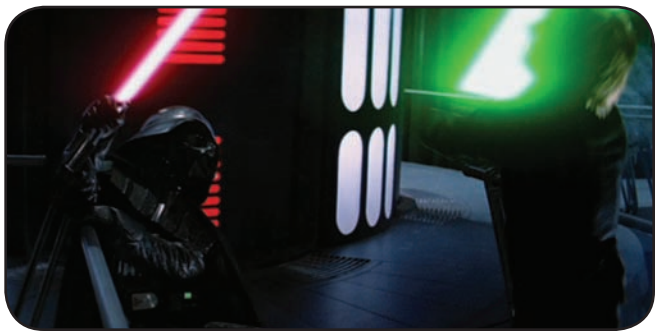
892. *Star Wars: Episode V - The Empire Strikes Back* storyboard art of Millenium Falcon approaching Cloud City. (20th Centry Fox, 1980) Art director (later turned director) Joe Johnston was just getting his start in the film business with his work here for George Lucas. Pencil, pen & ink, and marker 7 ¾ x 10 in. storyboard featuring Han Solo's Millennium Falcon with effects notes attached to recto. Fine. **$1,000 – $1,500** **($1,800)**



893. Carrie Fisher "Princess Leia" Blaster from *Star Wars: Episode VI - Return of the Jedi*. (TCF, 1983) This blaster is seen attached to Leia's costume in the rebel briefing room and when the heroes go down to the forest moon of Endor. Leia uses the gun to shoot the Biker Scouts when she is lost in the forest after the speeder bike chase. The history behind this gun is quite interesting. It was decided that Leia's character was not going to use a dedicated weapon in *Return of the Jedi* and, as such, no gun was needed for the scene filmed in the redwood forest in California, as she was just going to pick up a weapon from a Stormtrooper. At the last minute it was decided that it would be nice to see her use the gun she originally used in *Star Wars: Episode IV - A New Hope* for the Biker Scout chase scene so Bapty's (the gunsmiths in England who made the gun originally for the first film) was contacted to deliver Leia's gun from their armory. They rushed around to find all the parts they had used in the first *Star Wars* film and put the gun back together. Unfortunately, they had all the parts but they had no photo reference for the original gun so they assembled the gun from memory and assembled several components the wrong way around. Hence, the reason the gun does not exactly match the gun as seen in *A New Hope*. They then shipped the gun over from the U.K. to Lucasfilm Ltd. so that it would be ready for use on location in the Redwood Forest. Unfortunately, upon arrival to the U.S., the customs form read "prop gun, country of manufacture U.S.S.R." (the gun was based on a Russian Margolin .22 MTs target pistol manufactured by a Soviet arms factory). In that era this was a big issue to U.S. customs as the Cold War was still in very much alive and they confiscated it as an illegal weapon. In the end Lucasfilm had to talk to the White House to get this matter resolved and free up the gun for filming. Once the gun arrived at Lucasfilm it was decided there was need of another four dummy non-working guns for use in the film for Leia's character. This gun was found in 1992 at Bapty's in London, as all working weapons and some of the non-working dummies were returned to them after filming. This blaster is one of those dummy weapons. Producer Gary Kurtz acquired this weapon and some other related weapons for his archive when Bapty & Co. Ltd. moved to a smaller location and had to reduce their vast collection of weapons. This is a real piece of *Star Wars* history used by one of the main stars of the original trilogy. Comes with a letter of authenticity from the Kurtz archive. **$20,000 – $30,000** **(Pulled from auction)**







894. "Darth Vader" Lightsaber from *Star Wars: Episode VI - Return of the Jedi*. (TCF, 1983) This Darth Vader lightsaber was actually constructed by Stuart Freeborn's department as it was considered a make-up effect prop. This saber is constructed of resin rather than metal to minimize weight and was one of several made specifically for use when Vader's mechanical hand is severed by Luke in the climactic battle at the end of this film. As this scene was to be shot several times, four hands were made up and dressed to look as though Vader's mechanical hand was inside a glove. Stuart Freeborn stated that the sabers were also used in other scenes during the film's production, as by the end of filming some of the crew kept taking them as souvenirs for their children. In the end the props department would borrow them from time to time and sometimes they would not be returned so more had to be made to replace what went missing. This lightsaber, along with many other items from the *Star Wars* films, were acquired from Stuart Freeborn. Freeborn stored most of the items he made for the films he worked on over the many years of his career. When interviewed he revealed the purpose of these Vader sabers and how they were made. This is an amazing Darth Vader lightsabre and a major historic film prop made for such a milestone sequence in *Return of the Jedi* where Luke strikes down his father, the turning point of the whole *Star Wars* saga. This lightsaber was acquired with many other production pieces and creature masks from Stuart Freeborn and are now part of producer Gary Kurtz's archive. This item is being sold to help raise money for future acquisitions and restoration for the archive, so that future generations can see these amazing pieces of history in years to come. Comes with a letter of authenticity from the Kurtz archive. **$60,000 – $80,000** **(Pulled from auction)**

895. Ewan McGregor "Obi-Wan Kenobi" hero light saber from *Star Wars: Episode II – The Attack of the Clones*. (TCF, 2002) Ewan McGregor "Obi-Wan Kenobi" hero metal lightsaber used in the arena sequence right through to the fight with Count Dooku in his secret lair. Constructed from machined metal with various plastic elements. Only one of this style was made for and used in the film. **$25,000 – $35,000**

(Pulled from auction)

896. Samuel L. Jackson "Mace Windu" hero fighting saber and blade from *Star Wars: Episode III – Revenge of the Sith*. (TCF, 2005) Mace Windu's hero fighting saber constructed of vacu-metallized and plated resin with some small metal parts. Some pieces of the grip are rubber (notice the reduced height grips) as the original design and the style seen on hero belt saber had very large black rubber blades which meant he couldn't fight or spin the saber easily. It is made up of about six individual components which all lock together via a steel rod that is bonded into the carbon fiber blade. This rod slides down inside and screws into the end of the saber and then is locked off by two tiny allen screws holding it all firmly in place. **$25,000 – $35,000**

(Pulled from auction)

897. Stormtrooper blaster from *Star Wars: Episode IV – A New Hope*. (TCF, 1977) Based on a standard Sterling sub-machine gun, this non-firing prop weapon underwent many custom alterations for the film, including removal of the trigger, with attachment of custom trigger guard, a wooden dowel inserted in place of the gun barrel, a custom grip, seam and molding lines in the cast aluminum billet, specific rivet positioning, solid rear sight and a rivet that held the top rail in place (in front of the rear sight). The front section of the blaster is an actual Sterling body tube. The center of the barrel was replaced with a simple wooden dowell painted black. The rear section of the Sterling was cut away and a solide aluminum cast billet was slotted into the rear of the gun. The billet extends from the rear of the Sterling tube past the ejector port and receiver, rendering the piece a non-firing gun. The original maker had these billets made specifically for these props. The M38 scope, the scope rail, the barrel ribs, the cylinders and the Hengstler Box are accurate replica parts to bring the blaster back to its screen-used look. A fantastic and iconic prop weapon from the first *Star Wars* film, these non-firing blasters can be seen clearly in the Death Star sequences, the trash compactor scene and the desert scenes filmed in Tunisia. **$6,000 – $8,000**

($13,000)

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898. ***Star Wars, Empires Strikes Back and Return of the Jedi* extraordinary archive of production photos and transparencies.** A definitive production-continuity archive which documents set and props design, character creation, and actual film scenes for all three films of George Lucas's earlier trilogy. Consists of over (1200) 35mm color slides covering every aspect of production; (190) 4 x 5 in. color transparencies of costume and production sketches; (7) 5 x 7 in. color transparencies of character and space craft designs; (4) approx. 8 x 10 in. color transparencies of space craft, including interior of Millennium Falcon with principal actors; (161) 8 x 10 in. black and white photographs of storyboards, model diagrams, character styling sheets, comic strip exploitation, crew shots, space craft models, promotional portraits, and logotypes; and (2) different original glossaries of characters and creatures, and their creators. It is highly unlikely that such an extensive and thorough archive which documents every aspect of all three of these films could ever be reassembled from disparate parts. **$4,000 – $6,000** **($6,500)**

899. David Harris signature "Cochise" costume ensemble from *The Warriors*. (Parmaount, 1979) Signature David Harris "Cochise" costume ensemble including rust colored pants with custom leather and Indian beading along the outer hemlines, brown braided leather belt with Indian head buckle and brown leather Indian-style knee-high boots with fringed tops. Comes with a LOA from David Harris stating the garments were worn by him throughout the course of filming and remained in his personal possession since. **$5,000 – $7,000** **(Passed)**

900. Angelica Huston "Morticia Addams" dress from *Addams Family Values*. (Paramount, 1993). A full-length form-fitting black gown with cobweb motif on the sleeves worn by Angelica Huston in the role of "Morticia Addams" in *Addams Family Values*. **$2,000 – $3,000** **($3,500)**

901. Sigourney Weaver iconic space suit armor from *Alien*. (20th Century-Fox, 1979) Armored shoulder pads and latticed breastplate fashioned from fiberglass and cloth as screen worn by Sigourney Weaver in *ALIEN*. "Ripley" is without doubt Weaver's single most significant screen role, and this armor appears clearly in one of the most erotically charged film scenes of all time. Ripley first strips down to flimsy transparent underwear without realizing the acid-salivating alien creature is only inches away, then must ease into her armored vacuum suit without notice. Armor is intentionally distressed(as are most if not all other props prepared for this film) but is otherwise complete and intact, save evidence of a possible missing emblem from top panel of breastplate. **$23,000 – $30,000** **(Passed)**

902. Creature arm and hand from *Alien*. (TCF, 1979) A prop right arm and right hand of the Alien utilised in the production of Ridley Scott's science fiction classic. The solid pieces were originally obtained from the 20th Century Fox archive by John Gorman along with other props and costumes from the movie. John Gorman is renowned and highly respected within the Alien fan base community and is perhaps best known as the creator of the highly successful 'Alien War' experiences. One finger exhibits some cracking. **$3,000 – $5,000** **(Passed)**

903. Gloved Alien creature hand from *Aliens*. (TCF, 1986) This gloved "hand" was made for one of the iconic Alien creatures and is constructed of a flexible dark brown rubber with painted detailing. Two color variations were produced for the film, black and this dark brown, although at any given distance this piece actually appears black on screen. It exhibits minor wear but remains in very good condition. **$3,000 – $5,000** **(Passed)**

904. Four Nostromo detonator activation bolts from *Alien*. (TCF, 1979) Four individual detonator activation bolts which Sigourney Weaver as "Ripley" has to implement in place in order to detonate the self-destruction of the Nostromo before her escape to the Narcissus. Each bolt is beautifully constructed of hand-turned aluminum, brass ends and acrylic tips with hand-painted detail. Each bolt measures 6 ¼ in. long x 1 ¼ in. diameter. A wonderful group of signature props from this popular sci-fi film. **$14,000 – $18,000** **(Passed)**

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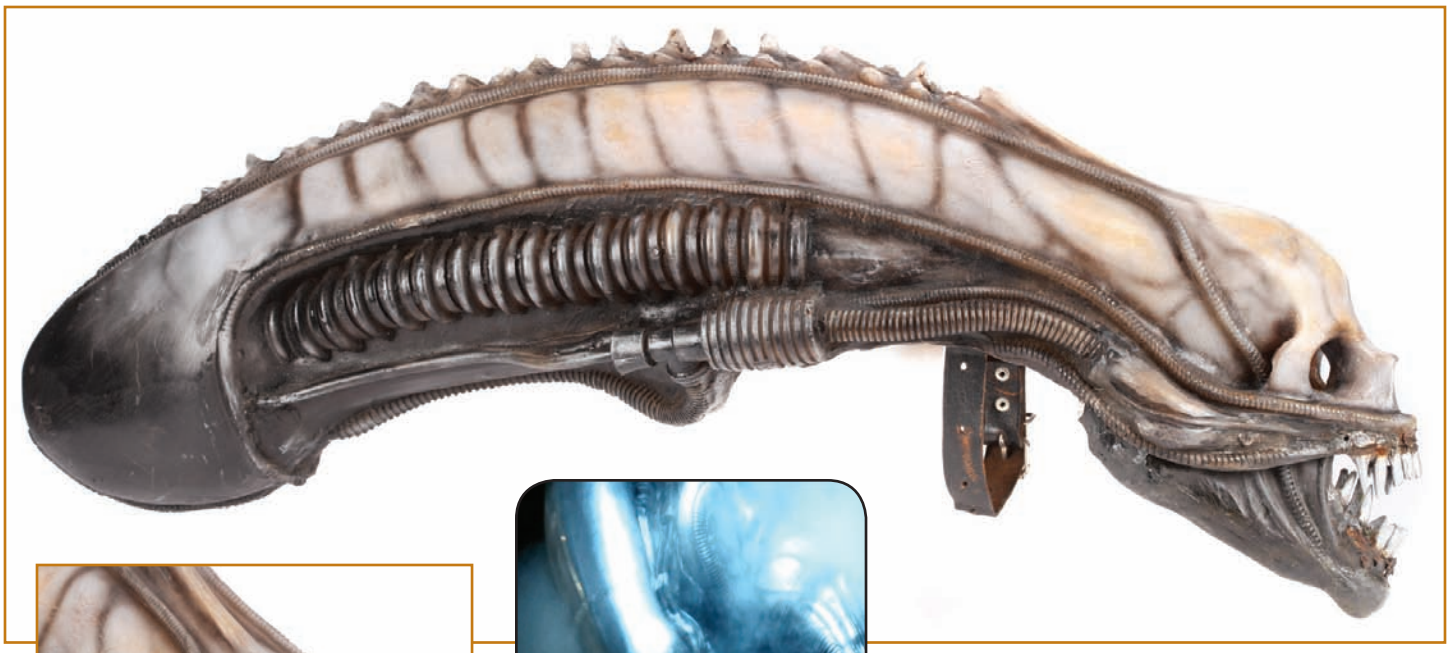

905. Original screen-used hero Alien Creature head by H.R. Giger from *Alien*. (TCF, 1979) This is one of very few surviving Alien Creature heads from Ridley Scott's seminal 1979 Science Fiction Classic *Alien*. The head was designed and created by Swiss surrealist artist H.R. Giger who won an Academy Award for his incredible designs for this landmark film. Crafted of durable fiberglass that has been painted by airbrush, the head measures a full 34 in. in length, a leather chin strap is incorporated to secure the head to 7 ft., 2 in. Nigerian design student, Bolaji Badejo, who portrayed the Alien in the majority of scenes from the film. Giger incorporated pieces such as snake vertebrae and cooling tubes from a Rolls-Royce into the design with part of a human skull for the "face". This is the first time this head has been offered for public sale. While the clear dome that can be seen on the creature's head in the film did not survive the shoot (many more domes than heads were made during production, as they broke easily and the dome was therefore constructed to be easily removable from the head), the essential part— Giger's unforgettable & signature bio-mechanical design has been preserved in all its glory and 30 years after *Alien* became an instantaneous cult classic. It is arguably one of the most referenced films in Science Fiction history. A rare artifact from this classic film, this original Giger head also represents an interesting cross-over of Art & Movie collectible: a piece of sculptural art by an exquisitely original and contemporary artist, which also happens to be linked to and featured in one of the most revered Science Fiction films of all time. Comes with a signed letter of authenticity by H.R. Giger. **$40,000 – $50,000** **($60,000)**

906. Terry English-built Cynthia Scott "Cpl. Dietrich" USCM helmet from *Aliens*. (TCF, 1986) Colonial Marine helmet built by legendary armorer, Terry English. This green camouflage steel helmet has been embellished with padded aluminum armor plate neck shields, additional forehead plate, integrated hinged left headphone with mic and mock video camera mounted on the outside right of the helmet. Has removable hard inner liner constructed of resin-impregnated cotton canvas and, when removed, reveals an inscription and signature by Terry English. Worn by Cynthia Scott as "Cpl. Dietrich" in the film. An impressively built and iconic hero wardrobe piece from this popular sci-fi film. It exhibits minor wear but remains in excellent condition. **$4,000 – $6,000** **($5,500)**

907. - 908. No Lot.

909. *Aliens* Chest Burster study and display created by Stan Winston Studios. (TCF, 1986) Created from the original molds and painted by the original artists at Stan Winston Studio who created the original character. Hand-painted and detailed in pose and finished to give the best possible view as to what the grisly character would look like. This piece was built for Stan Winston personally for display. He approved the artistic finish and detail. The base and placard were added later for stability and identification. A rare piece of Stan Winston memorabilia and impressive display piece. With LOA from mechanical department key designer and 26-year employee of Stan Winston Studio. **$3,000 – $5,000** **($5,000)**

910. Screen-used Chest Burster articulated puppet head from *Aliens*. TCF, 1986) Constructed of foam latex over an armature, this piece is the screen-used articulated Chest Burster head that burst from the lone colonist that was found alive by the Colonial Marines. It features a dense resin "skull" with internal aluminum jaws. Realistically painted to simulate the blood-spattered creature as it bursts forth from the chest. This is the only surviving Chest Burster from this sequence. It exhibits some latex deterioration and cracking but remains in very good condition. With LOA from the credited Mechanical Designer from the Creature Effects Unit on the film. **$2,000 – $3,000** **($2,000)**

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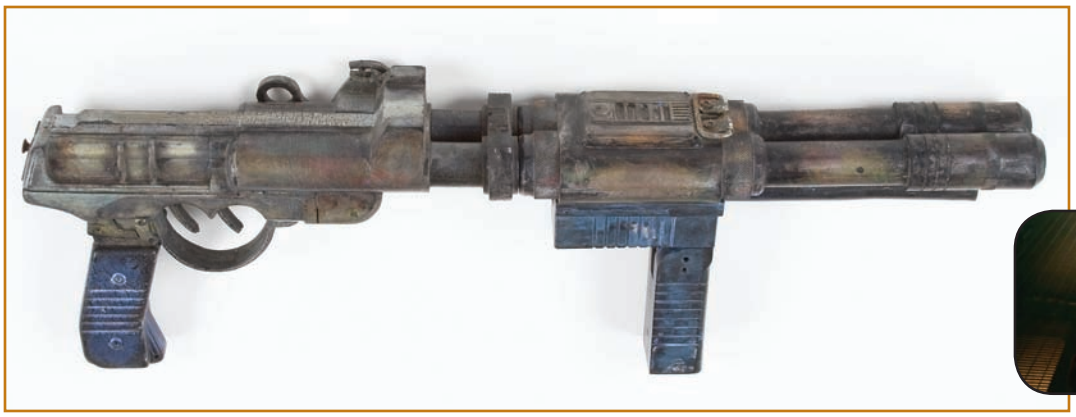


911. Prop rifle from *Alien: Resurrection*. (TCF, 1997) Stunt rubber rifle with realistic multicolored luminescent paint job featuring a double-barrel design with a folding front stock. Measures 23 in. long. A finely detailed stunt prop from the film. **$500 – $700** **($900)**

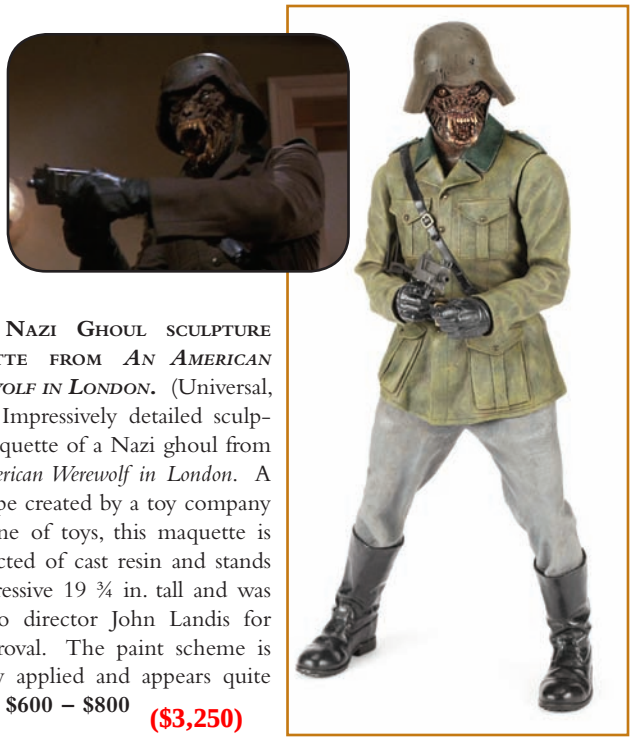
912. Full-scale egg from *Alien: Resurrection*. (TCF, 1997) This incredible full-scale Alien egg features a realistic airbrushed and hand-detailed paint scheme and measures an impressive 31 in. tall x 21 in. diameter. Constructed of cast fiberglass, the workmanship is very impressive. **$3,000 – $5,000** **($3,750)**

913. Screen-used Alien head and hands from Alien³. (TCF, 1992) Screen-used Alien head and hands from *Alien³*. The head is molded in dense ABS plastic and painted a rich glossy brown with silver teeth. It features a foam latex neck with integral helmet, chin strap, eye and breathing holes to allow the actor to move about comfortably during the action sequences. The alien hands are gloves of foam latex with resin claws. The head measures 35 ½ in. long x 17 in. tall (on base), the gloves measures 21 in. long. It exhibits some cracking of the paint; otherwise, very good condition. **$4,000 – $6,000** **($22,500)**

914. Screen-used prop porn poster from *An American Werewolf in London*. (Universal, 1981) Screen-used prop porno three-sheet poster for "The Lovebirds" that hung outside the Eros Cinema Piccadilly in the film *An American Werewolf in London*. It features eight real color photographs from the porn film [viewer discretion advised!] pasted on the lower half of the poster. The poster is rolled and most of the photographs have become loose and are no longer glued to the poster (but could easily be reattached; otherwise, it exhibits minor edge wear, handling and tape remnants along the edges of the verso. A fantastic and instantly recognizable prop from this popular, cult film. Comes from director John Landis' collection. **$600 – $800** **($850)**

916. Drew Struzan poster concept artwork from *Rocky IV*. (Chartoff-Winkler Productions, 1985) Executed in pencil, pastel, and tempera on 2-ply grey artboard, measures 21 x 29". From Drew Struzan, one of the most recognized movie poster artists of our time, comes this early work of a proposal for poster art for *Rocky IV* of Stallone delivering the winning blow to Dolph Lundgren; presumably unused, as the chosen poster campaign for this film is photographic. Struzan is best known for his poster designs for such films as *Star Wars, E.T.: The Extra Terrestrial,* and *Blade Runner*. **$2,000 – $3,000** **($2,000)**

915. Sylvester Stallone "Rocky Balboa" screen-used boxing gloves from *Rocky III*. (UA, 1982) Red leather Tuf-Wear boxing gloves worn by Sylvester Stallone in his iconic role as "Rocky Balboa" in Rocky III. These screen-used boxing gloves are signed by Stallone in black ink, "Sylvester Stallone" on one, and "Rocky III" on the other. After principal filming was complete, the signed gloves were donated to the "Rocky III Memorabilia Charity Auction" in Sidney, NE 1982 and are featured in promotional material included with the lot. These gloves are featured in the one-sheet poster and other promotional materials. The signature wardrobe pieces from the film. **$3,000 – $5,000** **($10,000)**



917. Nazi Ghoul sculpture maquette from *An American Werewolf in London*. (Universal, 1981) Impressively detailed sculpture maquette of a Nazi ghoul from *An American Werewolf in London*. A prototype created by a toy company for a line of toys, this maquette is constructed of cast resin and stands an impressive 19 ¾ in. tall and was given to director John Landis for his approval. The paint scheme is carefully applied and appears quite lifelike. **$600 – $800** **($3,250)**

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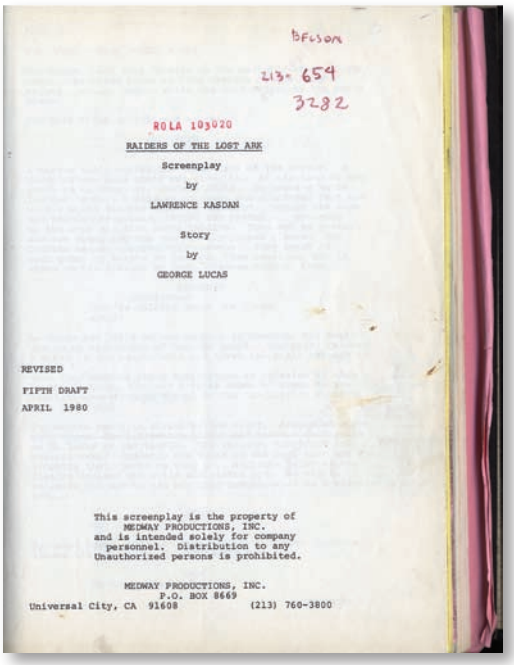

ROLA 103020

RAIDERS OF THE LOST ARK

Screenplay

by

LAWRENCE KASDAN

Story

by

GEORGE LUCAS

REVISED

FIFTH DRAFT

APRIL 1980

This screenplay is the property of MEDWAY PRODUCTIONS, INC. and is intended solely for company personnel. Distribution to any Unauthorized persons is prohibited.

MEDWAY PRODUCTIONS, INC.
P.O. BOX 8669
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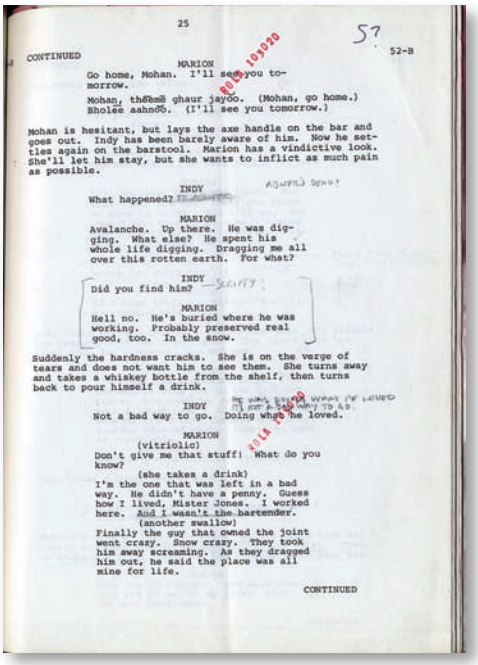

25 CONTINUED 52-B

MARION
Go home, Mohan. I'll see you tomorrow.

Mohan, the ghaur jayoo. (Mohan, go home.) Bholee aahnoo. (I'll see you tomorrow.)

Mohan is hesitant, but lays the axe handle on the bar and goes out. Indy has been barely aware of him. Now he settles again on the barstool. Marion has a vindictive look. She'll let him stay, but she wants to inflict as much pain as possible.

INDY
What happened?

MARION
Avalanche. Up there. He was digging. What else? He spent his whole life digging. Dragging me all over this rotten earth. For what?

INDY
Did you find him?

MARION
Hell no. He's buried where he was working. Probably preserved real good, too. In the snow.

Suddenly the hardness cracks. She is on the verge of tears and does not want him to see them. She turns away and takes a whiskey bottle from the shelf, then turns back to pour himself a drink.

INDY
Not a bad way to go. Doing what he loved.

MARION
(vitriolic)
Don't give me that stuff! What do you know?
(she takes a drink)
I'm the one that was left in a bad way. He didn't have a penny. Guess how I lived, Mister Jones. I worked here. And I wasn't the bartender.
(another swallow)
Finally the guy that owned the joint went crazy. Snow crazy. They took him away screaming. As they dragged him out, he said the place was all mine for life.

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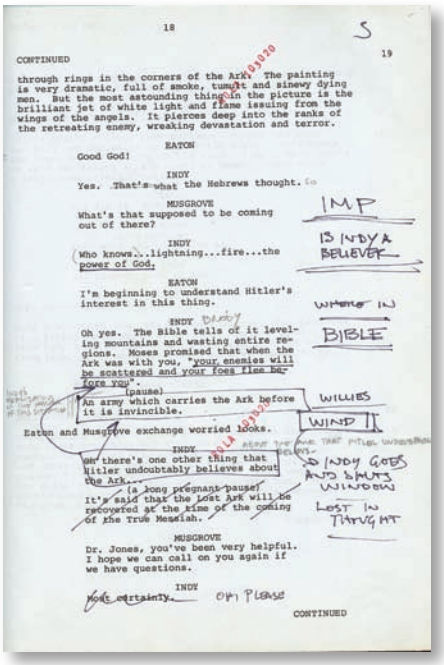

18 CONTINUED 19

through rings in the corners of the Ark. The painting is very dramatic, full of smoke, tumult and sinewy dying men. But the most astounding thing in the picture is the brilliant jet of white light and flame issuing from the wings of the angels. It pierces deep into the ranks of the retreating enemy, wreaking devastation and terror.

EATON
Good God!

INDY
Yes. That's what the Hebrews thought.

MUSGROVE
What's that supposed to be coming out of there?

INDY
Who knows...lightning...fire...the power of God.

EATON
I'm beginning to understand Hitler's interest in this thing.

INDY
Oh yes. The Bible tells of it leveling mountains and wasting entire regions. Moses promised that when the Ark was with you, "your enemies will be scattered and your foes flee before you".
(pause)
An army which carries the Ark before it is invincible.

Eaton and Musgrove exchange worried looks.

INDY
Oh there's one other thing that Hitler undoubtably believes about the Ark...
(a long pregnant pause)
It's said that the Lost Ark will be recovered at the time of the coming of the True Messiah.

MUSGROVE
Dr. Jones, you've been very helpful. I hope we can call on you again if we have questions.

INDY
~~More certainty.~~ OK! Please

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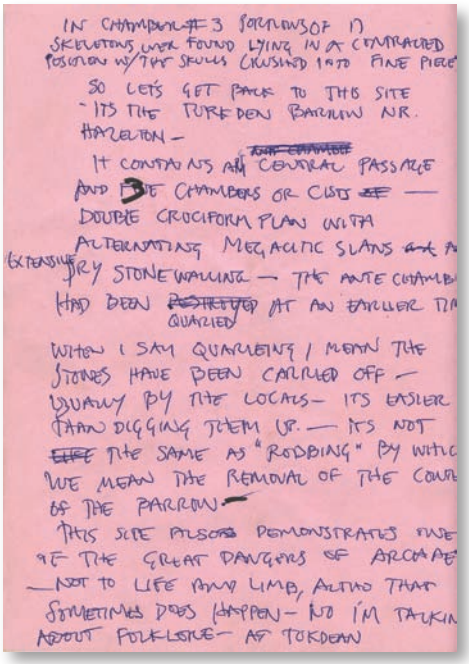


IN CHAMBER #3 SOME OF SKELETONS WERE FOUND LYING IN A CONTRACTED POSITION W/ THE SKULLS CRUSHED INTO FINE PIECES

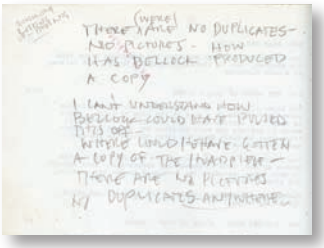
SO LET'S GET BACK TO THE SITE - ITS THE TURKEDEN BARROW NR. HAZELTON -

IT CONTAINS AN CENTRAL PASSAGE AND CHAMBERS OR CLOTS —

DOUBLE CRUCIFORM PLAN WITH ALTERNATING MEGALITIC SLABS AND EXTENSIVE DRY STONE WALLING — THE ANTE CHAMBER HAD BEEN QUARZED AT AN EARLIER TIME

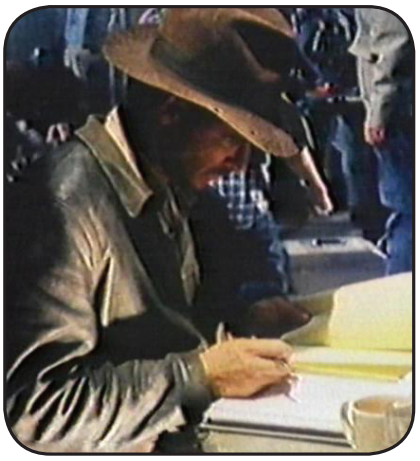
WHEN I SAY QUARZING I MEAN THE STONES HAVE BEEN CARRIED OFF — USUALLY BY THE LOCALS — ITS EASIER THAN DIGGING THEM UP. — ITS NOT THE SAME AS "ROBBING" BY WHICH WE MEAN THE REMOVAL OF THE CONTENTS OF THE BARROW —

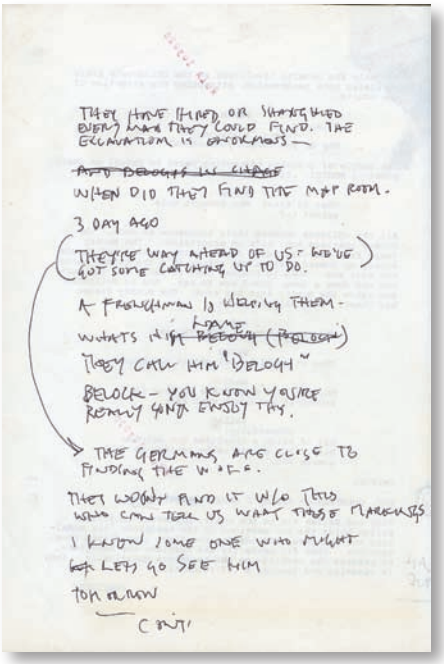
THIS SITE ALSO DEMONSTRATES ONE OF THE GREAT DANGERS OF ARCHAEOLOGY — NOT TO LIFE AND LIMB, ALTHO THAT SOMETIMES DOES HAPPEN — NO I'M TALKING ABOUT FOLKLORE — AS TURKDEAN



THERE ARE NO DUPLICATES - NO PICTURES - HOW HAS BELLOCK PRODUCED A COPY

I CAN'T UNDERSTAND HOW BELLOCK COULD HAVE PULLED THIS OFF WHILE I COULD HAVE GOTTEN A COPY OF THE INVOICE — THERE ARE NO PICTURES NO DUPLICATES ANYWHERE





THEY HAVE FLOWED OR SHAVEGHED EVERY WAY THEY COULD FIND. THE EXCAVATION IS GROWING —

WHEN DID THEY FIND THE MAP ROOM.

3 DAY AGO

(THEY'RE WAY AHEAD OF US - WE'VE GOT SOME CATCHING UP TO DO.)

A FRENCHMAN IS LEADING THEM - WHAT'S HIS NAME

THEY CALL HIM "BELOCK"

BELOCK - YOU KNOW YOU'RE REALLY GONNA ENJOY THIS.

THE GERMANS ARE CLOSE TO FINDING THE WELL.

THEY WON'T FIND IT W/O THOSE WHO CAN TELL US WHAT THOSE MARKINGS

I KNOW SOME ONE WHO MIGHT

LETS GO SEE HIM

TOMORROW

CONT'

918. Harrison Ford's personal heavily-annotated complete shooting script for *Raiders of the Lost Ark*. (Paramount Pictures, 1981) Harrison Ford's original cloth-board bound complete revised fifth-draft script for *Raiders of the Lost Ark*. This incredible piece is Harrison Ford's own personal on-set shooting script, used throughout the film, complete with color revision and daily hand-typed dialogue pages (showing folds and wear from carrying in Ford's pocket). The majority of pages are individually rubber stamped "ROLA 103020" for security control purposes. Contains 145 pages, of which 112 sides have hand-annotations (over 1,300 words) penned by Ford in his distinctive block capital style of writing. Notes range from single words to complete pages of writing and cover all aspects of the film making process, ranging from dialogue alterations and questions about the plot to suggestions and perspectives used to create the iconic character of "Indiana Jones". Of specific interest are: **• Ford's concern about avoiding references to "Han Solo"-like behavior. • A list of hat related superstitions. • The dialogue for the famous line: "there's a big snake back here". • Notes asking, "what exactly is a headpiece to a staff of ra?"• Direction suggestions on a number of scenes (Hawaii plane sequence, Tanis dig, etc.)- Thoughts about the depiction of drunken behavior (a side of the character that was eventually removed from the film). • Suggestions for background reading books (such as Temple of Solomon).** Sitting loose inside the rear cover is the in-flight magazine of the airline that carried Ford to one of the filming locations. This script was gifted by Ford to his driver upon completion of the film and remains in fine condition, with light wear and stains to covers, exhibiting normal signs of daily, on-set use. Arguably the greatest script in modern cinema, forging the character of "Indiana Jones" which would become one of the greatest icons in film history. In 2010, Indy stands as #2 on *Time* Magazine's greatest fictional character of all time—surpassed only by "Sherlock Holmes". Interested bidders are strongly encouraged to visit our website: www.profilesinhistory.com for additional images. **$50,000 – $70,000**

(Pulled from auction)

919. James Glover "Walter Donovan" ornate chalice from *Indiana Jones And The Last Crusade*. (Paramount, 1989). A French gilt silver chalice with cover; makers mark AJ in a lozenge; the lobed domed base decorated with leaf and quatrefoil motifs, supporting the faceted stem with central knop, the circular bowl with applied leaf, scroll and quatrefoil motifs, with a conforming cover, the cover, knop and foot later mounted with green glass stones. This ornate chalice features in one of the film's most memorable sequences, James Glover "Walter Donavan" drinks from this bejeweled cup hoping to bestowed with eternal life, and instead ages rapidly, turning into a withered corpse. With a TLS of provenance from Mark Farley of Farley Classical & Contemporary Art Hire Ltd. letterhead. Measures 9 ¼ tall, 6 in. base diameter. **$6,000 – $8,000** **($10,000)**

921. The Holy Grail from *Indiana Jones and the Last Crusade*. (Paramount, 1989) The Holy Grail, made of fired terracotta and painted to resemble ancient earthenware, heavily weathered, with very bright gold leaf paint on the inside surface. In the final sequence of the film, Indy uses it to save his father, Henry Jones, Sr. (played by Sean Connery) via its "Divine healing properties". An icon of the film and the key plot device, this wonderful artifact is an important and instantly recognizable piece of Hollywood history. Measures 5 ¾ in. tall x 4 ¾ in. diameter. **$15,000 – $20,000** **($16,000)**

920. Harrison Ford "Indiana Jones" Sword from *Indiana Jones and the Last Crusade*. (Paramount, 1989) Metal sword with intricately designed, gold-plated handle, hilt and pommel. Based on the Sword of Charlemagne, which was used to crown French kings and emperors. Used in the film by the nine hundred year old Crusader in the scene where Jones attains the Holy Grail. Measures 39 in. long. The blade exhibits slight tarnishing. **$20,000 – $25,000** **(Passed)**

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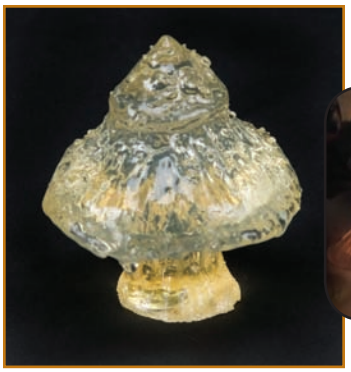
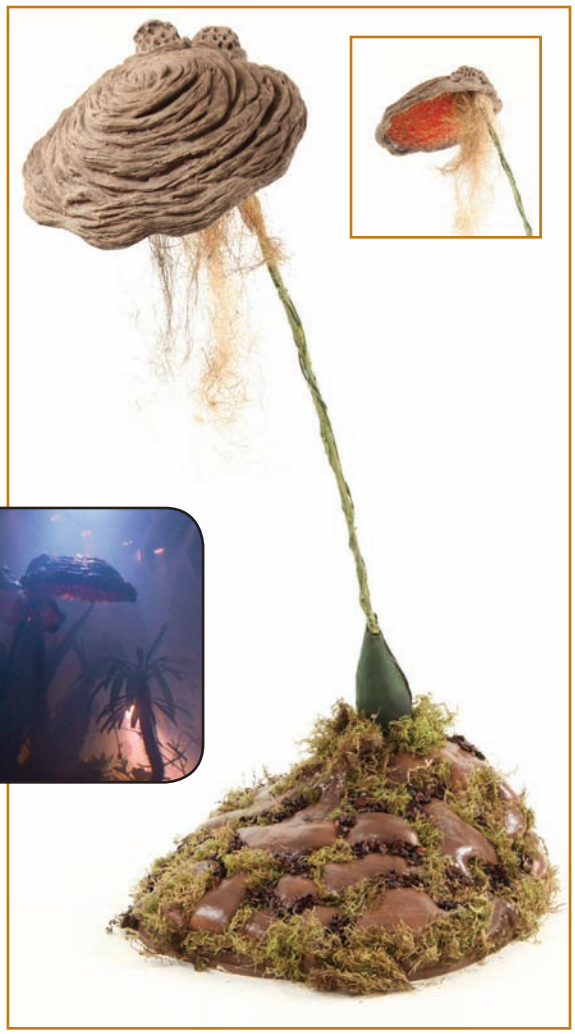


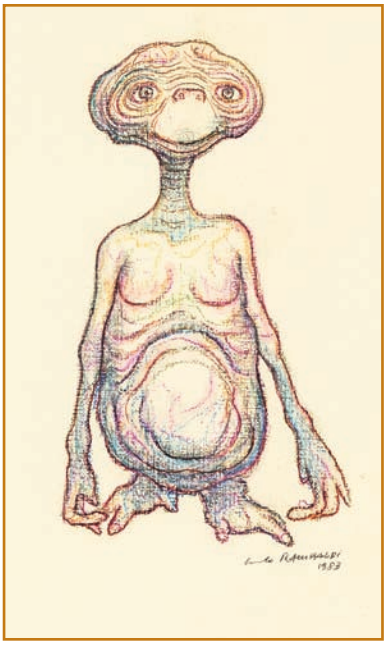
922. Alien mushroom from *E.T.: The Extra-Terrestrial*. (Universal, 1982) This alien mushroom appears in the opening moments of the film aboard E.T.'s space craft. Constructed from a translucent resin-like material and looks otherworldly! It measures 3 in. wide x 3 in. tall. A wonderful screen-used prop from this classic film. **$300 – $500** **($850)**

923. Elliott screen-used puppet head from *E.T.: The Extra-Terrestrial*. (Universal, 1982) Small F/X head of Henry Thomas "Elliott" from the flying bike sequence of E.T.: The Extra-Terrestrial. Constructed of foam latex with blond hair and hand-painted eyes and teeth. Measures 4 in. tall. Accompanied by an original Polaroid of Steven Spielberg with the visual effects crew during the production of the film. Exibits some cracking and latex deterioration but remains in very good condition. **$600 – $800** **($950)**



925. Illuminating Alien Plant from *E.T.: The Extra Terrestrial*. (Universal, 1982) Original illuminating alien plant seen inside "E.T.'s" spaceship at the opening sequence of the film. The "head" of the plant is constructed of resin, polyester resin and hemp, with electrical wiring (disguised as "vines") that wraps down along a metal "stalk" into a customized base (built for display only). The original halogen bulb has been replaced by a more energy efficient light bulb. Comes with an AC adapter that jacks into the back of the base. Stands 55" tall at full extension. **$1,000 – $1,500** **($1,300)**

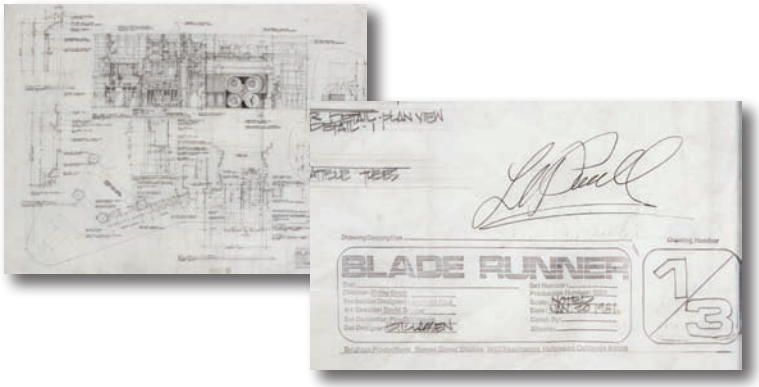
924. Original Carlo Rambaldi artwork of E.T. from *E.T.: The Extra-Terrestrial*. (Universal, 1982) Original 12 in. x 16 in. drawing of "E.T." in colored pencil by its creator, Carlo Rambaldi, signed and dated 1983 on the recto, and signed again on the verso. With original signed LOA by Rambaldi and letter from the consignor who states that Rambaldi used the shape of her eyes as inspiration for creating E.T.'s eyes. One of the most homely yet eternally endearing characters ever created for the screen. Very Fine, with tiny traces of hinging glue at upper corners. **$800 – $1,200** **($3,000)**



926. Collection of plush toys from *E.T.: The Extra-Terrestrial*. (Universal, 1982) Collection of eight plush toys seen in Henry Thomas "Elliott's" bedroom. E.T. hid among these plush toys to evade detection while hiding. **$400 – $600** **($400)**

927. Office interior wall panel from *Blade Runner*. (TCF, 1982) Office interior wall panel from M. Emmet Walsh "Bryant's" office from Blade Runner. Constructed of dark stained wood and measuring 28 x 36 ½ in. From the collection of *Blade Runner* Art Director David L. Snyder, who states that this panel was fabricated at the last minute during the night shoot filmed at Union Station in Los Angeles because director Ridley Scott wanted Bryant's office enlarged. **$400 – $600** **($600)**

930. *Blade Runner* collection of color transparencies of set and prop designs. (Warner Bros., 1982) Collection of (57) vintage 35mm color transparencies documenting set and prop production designs (including a number of futuristic vehicles) rendered by Syd Mead, who is credited on *Blade Runner* as "Visual Futurist". Exceptional range of images covers most of the film's unique look. Very Fine. **$300 – $500** **($950)**



928. *Blade Runner* original plans and elevations of New York street by David Klassen. (TCF, 1982) Pencil-drawn architectural plan and elevations measuring 33 x 41" on vellum, of a futuristic New York street set for the Ridley Scott film *Blade Runner*. Highly detailed and complicated design of a building façade and floorplan, dated Jan. 20, 1981 by set designer David Klassen, and signed off by production designer Lawrence Paull and art director David Snyder, whose work together for this film was nominated for the Academy award. Klassen went on to become art director of such prestigious productions as *Spiderman 3* and *Iron Man*. Generally Fine condition with a few minor tears at margins, one of which is adhesive-taped. **$800 – $1,200** **($2,500)**

931. Original Sherman Labby storyboard art for deleted scene from *Blade Runner*. (Warner Bros., 1982) Five pages of original Sherman Labby storyboard artwork accomplished in ink, graphite and charcoal on 9 in. x 12 in. leaves of artist's vellum, featuring a deleted scene from *Blade Runner* when Roy Batty (Rutger Hauer) visits his creator, Tyrell (Joe Turkel), discovers him in cryogenic suspension and kills Sebastian (William Sanderson) out of frustration. Housed in Labby's original blue cardboard folder notated on the front cover in his hand, *"Blade Runner deleted scene Roy & Seb 1981"*. All the original storyboards from *Blade Runner* were destroyed, making this the only original *Blade Runner* artwork by Sherman Labby known to exist. **$1,000 – $1,500** **($2,250)**

929. *Blade Runner* collection of 25+ film rolls of 70mm original color workprints. (Warner Bros., 1982) Blade Runner 25+ film rolls, of varying lengths, being 70mm original color workprints struck off original 65mm negative of optical composites. These include scenes from the beginning of the film, when we first see the pyramids of the city with the flames in the foreground; the scenes of the spinner approaching the Tyrell Corporation building; street level shots in front of J. F. Sebastian's apartment; and scenes from the confrontation between Harrison Ford and Rutger Hauer at the end of the film. These are NOT duplicate materials. The composites would have been made on 65mm negative, printed on 70mm workprint, and, if approved, reduced to 35mm for inclusion in the final cut negative. There are also miscellaneous color wedges (single frame tests to match color between elements). **$1,000 – $1,500** **($1,600)**

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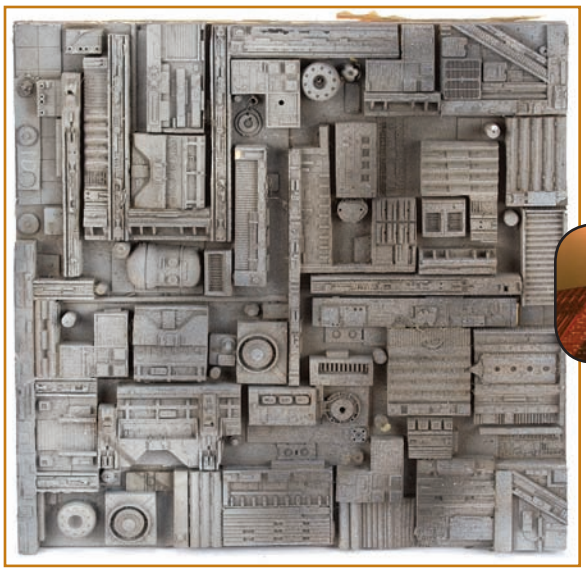
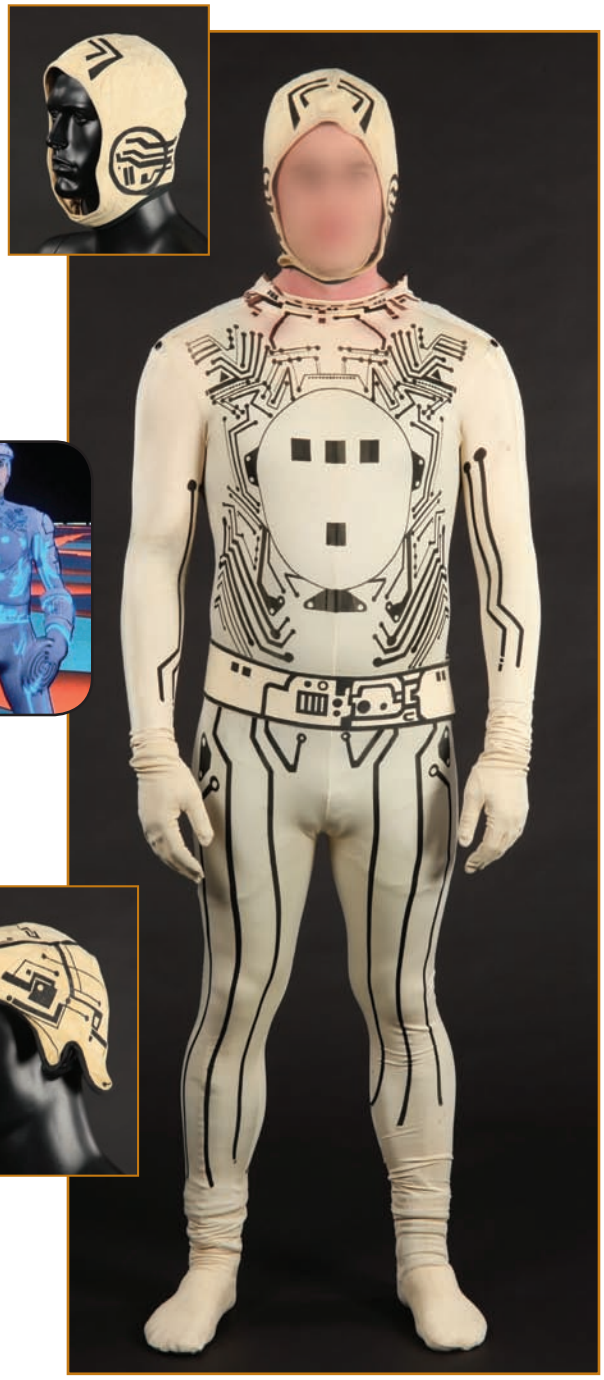
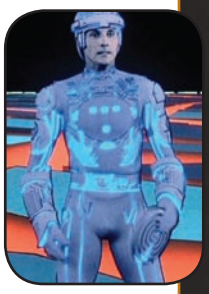


932. Exterior panel of the Tyrell Corporation building from *Blade Runner*. (Warner Bros., 1982) An exterior panel of the iconic Tyrell Corporation building constructed from molded resin pieces forming an industrial/mechanical matrix. Painted gray with black spray painted accents and mounted to a 12 in. square section of ¼ in. plywood. The filming miniature of the iconic Tyrell Corporation building was approximately 8 ft. x 8 ft. at its base and approximately 2 ft. square at the top. It exhibits some soiling but remains in very good condition. **$1,000 – $1,500** **($1,600)**

933. Harrison Ford "Rick Deckard" Gustav Stickley style writing desk from *Blade Runner*. (TCF, 1982) This iconic writing desk appears in Harrison Ford's "Rick Deckard" apartment in *Blade Runner*. The Stickley-style Arts-and-Crafts woodworking is painted a deep red color and measures 48 in. wide x 52 ½ in. tall x 24 in. deep. It has four narrow but deep drawers and two interior cupboards with Art Deco style hanging lamps. The desk is wired with a two prong plug and the lights illuminate. It exhibits minor wear but remains in excellent condition. An iconic and instantly recognizable piece of set dressing from this visionary film. With a LOA from the film's furniture set builder. **$3,000 – $5,000** **($5,500)**

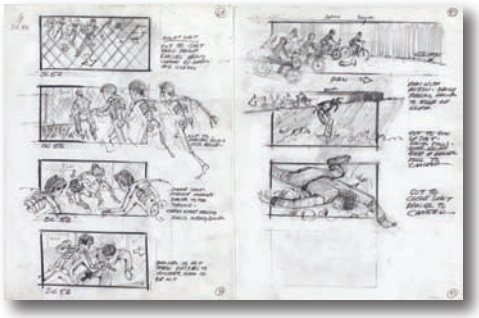




934. Bruce Boxleitner signature "Tron" costume from *Tron*. (Disney, 1982) Includes tan spandex jumpsuit with silk-screened circuit motif with "Bruce B." handwritten on the interior, gloves, white web belt with circuit pattern with "Bruce" written on the inside and two chamois leather helmets, each with painted circuit pattern, one with "B.B." marked on the interior, the other marked "Budd". An iconic costume from this groundbreaking film being among the first films to utilize computer graphics. **$20,000 – $25,000** **(Passed)**

935. Jeff Goldblum chest armor breathing device from *The Adventures of Buckaroo Banzai Across the 8th Dimension*. (20th Century-Fox, 1984) Prop breathing device screen-worn by Jeff Goldblum as "New Jersey" in *The Adventures of Buckaroo Banzai Across the 8th Dimension*. Fashioned from an existing moto-cross body plate crudely painted to appear distressed, and used by Goldblum's character to enter the toxic atmosphere of the Red Lectroid evil aliens. Some paint chipping and flaking, otherwise Fine. **$600 – $800** **($600)**

936. Prop laser gun, holster and ammo belt from *The Last Starfighter*. (Universal, 1984) White fabric utility belt with attached silver-painted ammo packs and white holster with two-snap closure containing a silver-painted prop laser pistol. The holster is attached to the belt with a zipper seam, and the belt has a Velcro sash. Very few of these were produced for the film, this is a rare artifact to have survived in such good condition. **$300 – $500** **($800)**



937. Original Richard Lasley complete set of storyboard art for *The Karate Kid*. (Columbia, 1984) The film was storyboarded on 165 pages. The art is executed in graphite on 8 ½ in. x 11 in. paper and composed of 165 pages, three to four frames to a page. The entire film was storyboarded with the exception of the final fight sequence since director John Avildsen used multiple cameras and felt it unnecessary. **$3,000 – $5,000** **(Passed)**

938. Freddy Krueger stunt mask from *A Nightmare on Elm Street*. (New Line, 1984) This latex mask was used in an unedited sequence in which Amanda Wyss "Tina" makes her way past Robert Englund "Freddy Kreuger" and she runs into him again. The latex mask is in remarkably good, supple condition. Signed by Robert Englund on the interior of the mask, *"Robert Englund, 2004"*. **$5,000 – $7,000** **(Passed)**

939. Robert Englund "Freddy Krueger" hero signature bladed glove from *Nightmare on Elm Street 3: Dream Warriors*. (New Line, 1987) Screen-used Freddy Glove (Obtained directly from Peter Chesney of Image Engineering) with his letter of provenance. The Glove was worn by Robert Englund and worn for "safety/stunt" scenes with Robert so he wouldn't injure any of the cast members. The blades are metal and the sharp part of the edge was smoothed out so he wouldn't hurt anyone. Comes with a LOA. **$5,000 – $7,000** **($9,500)**

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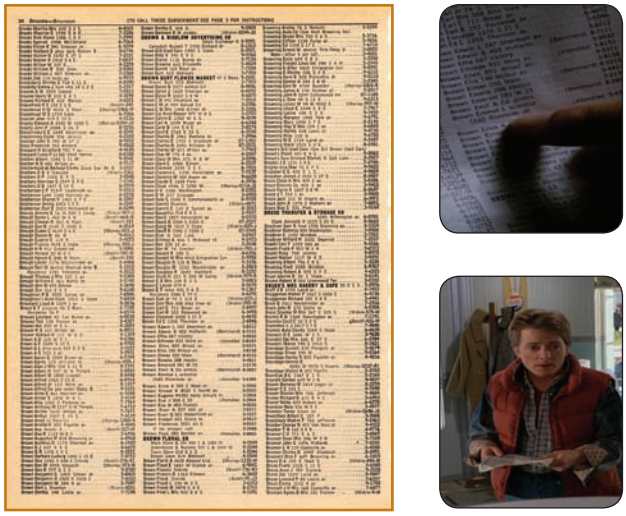
940. Kyle MacLachlan "Paul Atreides" hero Weirding Module from *Dune*. (Universal, 1984) An exceedlingly rare and important weapon from the monumental classic *Dune*, based on the Frank Herbert bestsellers. This Weirding Module was used by Kyle MacLachlan "Paul Atreides" in the early part of the film when he practices against "the fighter". It would amplify the user's voice into deadening sound waves. Once on the planet Dune, Paul constructs this version from blueprints taken from his home planet Atreides. Constructed of maroon-painted resin and wood with black rubber tubing, machined aluminum connectors (for the tubing), internal wiring, a side switch and internal rheostat. Some internal wires are disconnected and the Module does not illuminate but could be easily repaired. It measures 8 in. tall x 8 in. long x 4in. wide. A rare opportunity to own the prop weapon that saved the Atreides Empire! **$6,000 – $8,000**
($6,000)

941. Akira Kurosawa signed limited edition set of prints from *Ran*. (Greenwich Films, 1985) A complete set of six prints depicting characters from the Academy Award-winning film. Each is numbered 214 out of a very limited set of 250 and boldly signed in pencil in full by Akira Kurosawa. The prints are housed in the original linen clamshell portfolio box, each print measures 23 in. x 28 in. In fine condition. The colors are extremely bright and vivid. **$4,000 – $6,000**
(Passed)

942. Don Pennington Syngenor screen-used head from *Scared to Death*. (Lone Star, 1981) Screen-used Syngenor creature head built by Don Pennington and seen to terrifying effect in the horror film *Scared to Death*. Constructed of foam latex it measures an impressive 22 in. tall x 11 in. deep and features a hand-painted and detailed skin and teeth. It exhibits only minor wear; excellent condition. Mounted on a wooden buck inside a plexiglass case with small "Donald Pennington Inc." plaque. **$2,000 – $3,000** **($2,000)**



943. Prop phone book page from *Back to the Future*. (Universal, 1985) Prop phone book page with Chrisopther Lloyd's character "Dr. Emmett Brown" printed as "Brown Emmet L scientist 1640 Riverside dr Klondike 5-4385". Visible in the scene where Michael J. Fox "Marty McFly" rips it from the phone book. Shows slight toning along margins; otherwise, fine condition. **$800 – $1,200** **($850)**

944. Original Richard Lasley storyboard art for the iconic "Marty" skateboard escape sequence in *Back to the Future*. (Universal, 1985) Undeniable, one of the great moments in this classic film is when Marty McFly outwits and escapes town bully "Biff Tanen" on a skateboard in front of amazed onlookers in 1955 Hill Valley. The art for this complex action sequence is executed in graphite on 8 ½ x 11 in. paper with two frames per page. Included in this fantastic lot are the two versions of this sequence conceived for the film. The first version is 27 pages and involves a train which was deemed by the production to be too expensive to shoot and was ultimately rejected. The second sequence is the way it was finally shot for the movie taking place in Hill Valley's town square. The screenshot sequence is 34 pages. Some pages exhibit minor toning on the edges; otherwise, fine condition. A wonderful artifact from this modern classic film. **$2,000 – $3,000** **($4,750)**

945. Police baton from *Back to the Future II*. (Universal, 1989) Futuristic yellow acrylic baton with black plastic accents and side-handle from *Back to the Future II*. Measures 8 ½ x 18 ½ in. long. It exhibits minor wear from production use. A rare signature prop from this popular film. **$1,500 – $2,500** **(Passed)**

946. Iconic "OUTATIME" DeLorean license plate from *Back to the Future*. (Universal, 1985) Original screen-used stamped steel "OUTATIME" California license plate that was mounted to the back of the DeLorean time machine. This style license plate was also seen in the memorable time travel scene and spins on end between the flaming tire tracks. An instantly recognizable and key prop from this hit popular film. **$3,000 – $5,000** **($9,000)**

948. Director chairback for writers, producers and director of *Back to the Future* films. (Universal 1985, 1989, 1990) A collection of four original set-used chair backs printed with the names of Robert Zemeckis, Bob Gale, Frank Marshall and Kathleen Kennedy. A wonderful group of original *Back to the Future* chairbacks. **$800 – $1,200** **($800)**

947. James Pax "Lightning" large straw hat from *Big Trouble in Little China*. (TCF, 1986) This oversized hand woven straw hat was worn by the character "Lightning", portrayed by actor James Pax in John Carpenter's 1986 cult classic *Big Trouble In Little China*. Mr. Pax wore this exaggerated version of a traditional Chinese style hat in multiple scenes throughout the film, along with the other two "Storm" characters, "Thunder" and "Rain" (portrayed by Carter Wong and Peter Kwong respectively). The hat measures approximately 30 inches in diameter by 14 inches tall and has the original black stretch fabric cap with Velcro neck closure attached to the inside crown to keep the hat in place, and attached brown cloth strips with fixed knots used as chinstraps as seen in the film. The interior of the cap is complete with the original tape label inside with the name "James Pax" clearly written in black ink. In an interesting side note, the signature look of the Three Storms hats created for *Big Trouble in Little China* later inspired the look of the character "Raiden" from the *Mortal Kombat* franchise. The item is in good screen worn condition and is accompanied by a letter of authenticity from the costume house that supplied the wardrobe to the production. **$2,000 – $3,000** **(Passed)**

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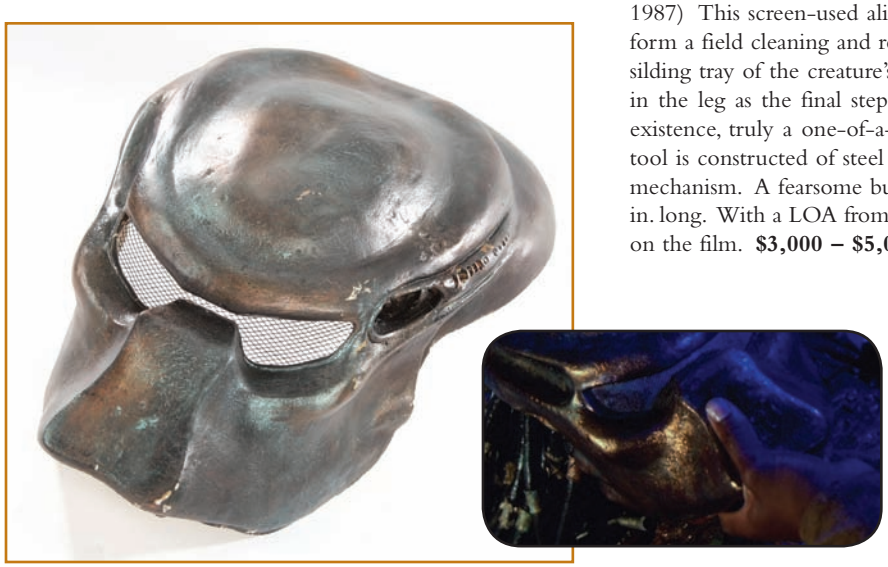
949. Sherman Labby archive of original storyboard artwork for 23 films. This incredible archive represents Sherman Labby's life's work of original storyboard artwork for his work on over 23 films. Nine films are completely illustrated by Labby, while 14 others are represented with key scenes in Labby's hand plus production copies for continuity. In a career that spanned three decades, from the 1970s-1990s, Labby worked on over 80 of Hollywood's most important films including: *The Blues Brothers*, *Private Benjamin*, *Terminator II*, *Bram Stoker's Dracula*, *Top Gun*, *Blade Runner*, *The Horse Whisperer*, *Thelma and Louise*, *2010* and many more. He also worked with the best directors and production designers in Hollywood including: Ridley Scott, Francis Ford Coppolla, Richard Donner, Kathryn Bigalow, Robert Redford and many others. Archived by Mr. Labby's widow over the past year, the collection fills four legal-size storage boxes with each film in an individual 3-ring binder. In most cases, the pages consist of 3-5 panels of drawings per page, done in pen and ink with charcoal shading. There are literally thousands of drawings from the following films: *Bram Stoker's Dracula* (approx. 50 pages of 3 panels/page plus Labby's personal script), *The Wanderers* (approx. 50 original hand-drawn pages of the climactic last fight), *Lethal Weapon II* (approx. 80 original hand-drawn pages of 3 panels/page), *Point Break* (approx. 90 original pages of drawings and 40+ pages of thumbnail sketches plus script), *Orca* (completely hand-drawn storyboard of the entire film, approx. 140 pages), *The Incredible Shrinking Woman* (completely hand-drawn storyboard of the entire film, approx. 100 pages), *Bogus* (completely hand-drawn storyboard of the entire film, approx. 180 pages), *Congo* (complete storyboards with approx. 39 pages of hand-drawn scenes), *The Horse Whisperer* (approx. 20 pages of hand-drawn original pages of the horse and truck accident plus script and crew sheet), *Mercury Rising* (approx. 25 original pages of hand-drawn boards of 3 panels/page plus script), among many others. Also included are original scripts and crew sheets whenever possible and blueprint duplications for continuity done by Labby during production. **$12,000 – $15,000** **($12,000)**

950. Original B. Fister-Lilitz art for *FILMFAX* magazine cover of *Little Shop of Horrors*. (Warner Bros. 1986) Acrylic on 12 x 18" canvas board, original 1987 painting by Barbara Fister-Liltz. Subject is the 1962 film *Little Shop of Horrors* as a cover illustration for the Jan/Feb 1987 issue of FILMFAX magazine, and is accompanied by a copy of the actual magazine. Excellent. **$400 – $600** **($500)**

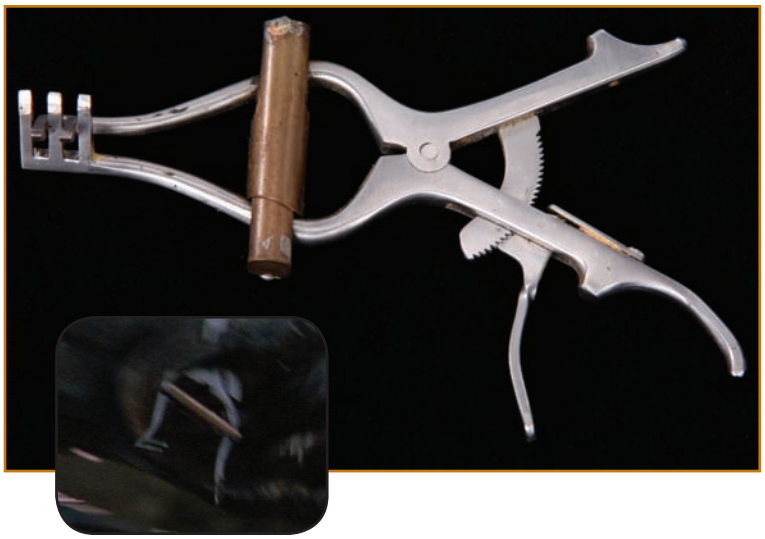
951. No Lot.

952. Hero visual effects chainsaw from *Poltergeist II: The Other Side*. (MGM, 1986) This is the hero visual effects chainsaw from *Poltergeist II: The Other Side* with attached electronics and rod armature for creating the terrifying visual effects sequence when it attacks the family car in the garage. It measures approximately 40 in. long and exhibits some distress and wear but remains in very good condition. **$1,200 – $1,500** **(Passed)**

953. Predator targeting apparatus from *Predator*. (TCF, 1987) This laser targeting apparatus was custom-built by the prop department and consists of three red laser emitters in a triangular configuration powered by three 9V batteries. Used by the Predator on-screen to heat his forearm blades, and again off-camera during the memorable sequence when Bill Duke "Mac" is crawling on the jungle floor and the three triangular lasers target his arm, moving up to his head. The prop is in functional condition with all lasers illuminating. **$800 – $1,200** **($900)**



954. Anne Ramsey screen-used stunt head from *Throw Momma from the Train*. (Orion, 1987) Impressive screen-used Anne Ramsey "Momma" stunt head taken from a life mask. Constructed of polyurethane foam and incorporating real human hair and prosthetics-grade eyes, this stunt head appears incredibly lifelike. It exhibits some soiling and dust; otherwise, very good condition. Measures 13 in. tall x 8 in. wide at base. **$800 – $1,200** **($950)**



955. Original screen-used "Predator" surgical tool from *Predator*. (TCF, 1987) This screen-used alien-looking surgical tool was used by the Predator to perform a field cleaning and repair of a fresh leg wound. The prop is removed from the silding tray of the creature's medical kit and clamped to the wound to close the gash in the leg as the final step of the self-performed surgery. This is the only piece in existence, truly a one-of-a-kind piece of film memorabilia. This impressive looking tool is constructed of steel and brass with spring-loaded pincers and toothed locking mechanism. A fearsome but vital tool wielded by Predator on screen. Measures 4 ¼ in. long. With a LOA from the credited Mechanical Designer – Creature Effects Unit on the film. **$3,000 – $5,000** **(Passed)**

956. Stunt bio helmet from *Predator 2*. (TCF, 1990) This is the Predator's distinctive bio helmet headgear from *Predator 2* constructed of molded fiberglass weave and hand-painted in dark copper and blue-green detailing to appear like an alien forged bronze headpiece. Metal mesh wire is attached at the eyeholes. It measures 19 in. long x 12 in. wide x 6 in. tall. **$2,000 – $3,000** **($6,500)**

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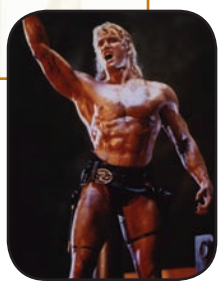
957. Original Screen-Used Hero Predator Animatronic Mask and Costume from *Predator 2*. (TCF, 1990) (TCF, 1990) This iconic trophy-hunting extraterrestrial stands an impressive 6 ft. 9 in. (7 ft., 7 in. on base). Featured is the hero animatronic mask of the elder leader of the Predators seen congratulating Danny Glover's Lt. Mike Harrigan for a battle well done. Servos inside the mask actuate the mandibles and brows. Crafted of foam latex with fiberglass understructure, painted to the finest of detail, complete with dreadlocks with a grayish hue to signify age and adorned with different ornaments and detail. The hero Predator full body suit was worn by actor Kevin Peter Hall, who is significantly taller than the other Predators in the film. This suit was worn in the sequence when he patches his stomach wound (a silver appliance is still attached to the suit where he repairs himself). Created of foam latex backed with spandex and is complete with trademark netting, two removable weapons: a Predator Flying Disc and Steel Wire Shooter. Both hands are hero—the right is a foam latex glove worn throughout the film and the left hand is from the roof sequence when it is severed from battling with Mike Harrigan. The two hero feet were worn by Kevin Peter Hall. Two gauntlets are present: the left is a hero fiberglass unit with an opening cover when the Predator activates it for self destruction (electronics have been removed); the right gauntlet is made of polyurethane with two vacu-metalized blades extended in "attack mode". Also present is the hero cod armor, distinctive to the main Predator, as well as various leather pouches and accessories that adorn the costume, some of which are accented with pieces resembling human bones. The costume has been professionally mounted on a custom oversize form matching the enormous size of the actor who wore it. It stands on a custom display with foliage and rocks, adding to the realism of this fantastic piece. An incredible piece of science fiction film history. **$60,000 – $80,000**
($80,000)

958. - 962. No Lot.

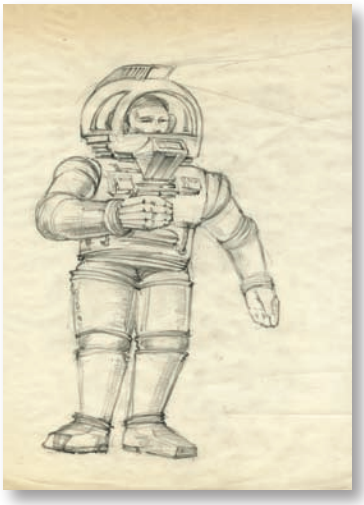
963. Sean Connery costume from *The Untouchables*. (Paramount, 1987) Sean Connery's costume from *The Untouchables*, comprising a light brown corduroy jacket with leather buttons and two front pockets; a pair of brown wool trousers with button front closure, handwritten in the waistband *"Malone-A"*, a pale green cotton shirt with R&O Harwick label; a brown wool vest; a tweed wool snap cap marked "AKERI Sportsman Extra Quality;" and a pair of brown leather ankle boots with perforated detailing and Aventura Label. Worn by Sean Connery in his signature role as "Jim Malone". Connery received an Academy Award for Best Supporting Actor, and the film was nominated for Best Costume Design. **$4,000 – $6,000** **($6,000)**

965. Meg Foster "Evil Lyn" hero motorized radar gun from *Masters of the Universe*. (Cannon Group, 1987) This pistol was used by Meg Foster as "Evil-Lyn" and in the film functions as a secret scanner that can be used to see into the past. Constructed of black fiberglass and aluminum parts, the piece originally had a sight on top and an additional radar arc, which are no longer present. Measures 19 in. long. **$400 – $600** **($400)**

966. Dwarf mask and hands from *Phantasm II*. (Universal, 1988) Some of the most terrifying creatures from the film Phantasm II are the robed dwarves with bulging eyes and clawlike hands. This mask and hands are constructed from silicone rubber and feature finely detailed hand-painted skin which appear incredibly lifelike. **$800 – $1,000** **($2,500)**



964. Dolph Lundgren "He-Man" hero costume from *Masters of the Universe*. (Cannon Group, 1987) Fantastic hero costume worn by Dolph Lundgren as "He-Man" consisting of a burgundy lace-up briefs with integral leather belts, tooled leather gauntlet, armband with faux red jewel and ornate leather spaulders (shoulder armor). Lundgren's instantly recognizable hero costume from this popular fantasy film. **$2,500 – $3,500** **(Passed)**



967. *The Abyss* concept artwork for diving suit by Don Pennington. (20th Century Fox, 1989) Detailed pencil sketch on 12 ¼ x 20 in. vellum by visual effects artist Donald Pennington of a futuristic deep-sea diving suit. Fine. **$200 – $300** **(Passed)**

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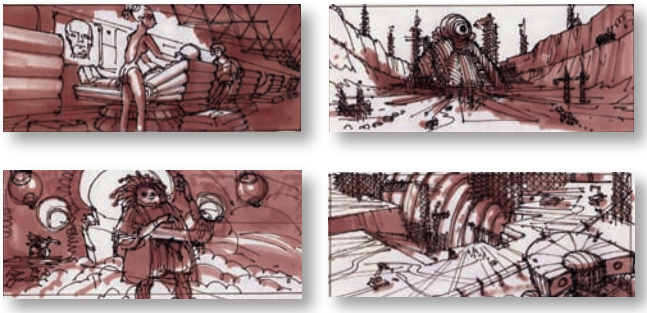
968. Michael Biehn "Lt. Coffey" costume from *The Abyss*. (TCF, 1989) Black fatigues, webbed utility belt, grey shirt (handwritten *"Coffey"*) and grey socks worn by Michael Biehn as "Lt. Coffey" in *The Abyss*. **$400 – $600** **(Passed)**

969. Ed Harris "Virgil 'Bud' Brigman" costume from *The Abyss*. (TCF, 1989) Ed Harris' "Virgil 'Bud' Brigman" distressed blue jeans, distressed long sleeve grey shirt, leather belt and gray handkerchief/bandana worn in *The Abyss*. **$400 – $600** **($500)**

970. Miniature USS Montana control station from *The Abyss*. (TCF, 1989) Miniature visual effects control station of the nuclear submarine Montana from *The Abyss*. Used for the underwater sequences of the flooded, submerged ship. This impressive display recreates a control station with miniature display screens, gauges, buttons, dials and other apparati. Also includes two miniature fire extinguishers and clipboards. Constructed of resin and styrene with additional metal details, it measures a full 13 in. tall. X 15 in. long x 12 in wide. This landmark film won the 1990 Academy Award for Best Effects, Visual Effects. **$2,000 – $3,000** **(Passed)**

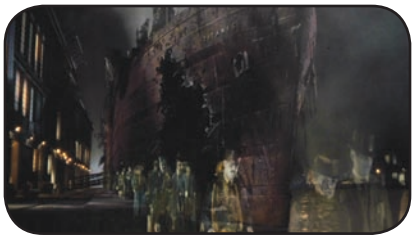
971. Prop nuclear warhead from *The Abyss*. (TCF, 1989) Textured fiberglass prop nuclear warhead cone which sits on a substantial turned metal base. Measures 46 in. tall on a 12 in. diameter base. Weighs approx. 15 pounds. Visible during the underwater sequence with the Navy Seals. The cone is detached from the base. An instantly recognizable prop from this visual effects thriller. **$800 – $1,200** **($800)**

972. Prop Statue of Liberty bust from *Ghostbusters 2*. (Columbia, 1989) Six foot tall bust of the Statue of Liberty used in the final scenes of the film with a miniature puppet of Bill Murray "Dr. Peter Venkman" inside the crown. Constructed of fiberglass with hard plastic and resin detailing, and meticulously hand-painted and airbrushed to simulate the weathered metal construction of the statue. The craftsmanship of this piece is truly impressive. It exhibits some missing points along the crown and torch surround is detached, but could easily be repaired. Will require special shipping arrangements. **$8,000 – $12,000** **(Passed)**

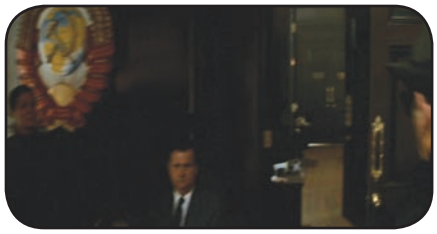


973. Original storyboard artwork from *Total Recall*. (TriStar, 1990) Collection of 26 original storyboards for *Total Recall* accomplished in ink and wash on 8 ¼ in. x 11 ¾ in. leaves of artist's illustration paper. Each storyboard includes detailed list of key props in the scene and other notations: "Int. Flop House Small case, run down hotel – walls peeling, gun, wrist watch with red button, small cassette recorder". Scenes include Flop House, Spaceship, Chryse Planitia on Mars, Van Rindt's Rebel Ship, Kuato's Shop, and others. A wonderful group of finely detailed storyboards. **$600 – $800** **($3,250)**

974. Gozer Temple pieces from final explosion sequence of *Ghostbusters* and ghost maquette from *Ghostbusters II*. (Columbia, 1989) Six pieces from the legendary Hollywood production designer John De Cuir's 1/24 scale design for Gozer Temple miniature from *Ghostbusters* which exploded when the neutron wands "crossed streams". Included are a 6 in. x 7 in. x 3 in. cast resin horned face column element, 7 x 10 in. molded plastic relief sculpture and several approx. 2 x 3 in. "exploded" architectural elements. Also includes a bust of a snaggletooth ghost from *Ghostbusters II* constructed from cast resin with greenish-gray finish applied. **$800 – $1,200** **($1,200)**



***975. Visual Effects miniature Titanic from *Ghostbusters II*.** (Columbia, 1989) This visual effects miniature Titanic hull is visible in the scene where the ghosts are seen leaving the wreckage of the ship. This impressive piece is constructed of resin and styrene parts and measures a full 5 ft. long x approx. 18 in. wide. Built to resemble the cracked hull of the doomed ship. Will require special shipping arrangements. **$2,000 – $3,000** **(Passed)**



976. Soviet wall insignia/crest from *The Hunt for Red October*. (Paramount, 1990) Brightly colored hammer and sickle crest festooned with Cyrllic writing and gold laurel leaf pattern. Constructed from molded fiberglass and hand painted with impressive detail. This piece is seen hanging on the Politbureau wall when Sean Connery "Marko Ramius" enters through the rooms. Measures 22 in. diameter. **$300 – $500** **($1,900)**

977. Collection of original production design concept artwork from *Robocop 2*. (Orion Pictures, 1990) Collection of (3) original full-size production storyboards(8.5 x 14" laid onto 11 x 17 sheets) for *ROBOCOP 2* executed in pencil, pen and ink, and marker by artist Phillip Norwood whose career includes such diverse works as *Heavy Metal*, *Terminator 2 and Avatar.* **$1,000 – $2,000** **($1,100)**

978. Pair of Johnny Depp "Edward Scissorhands" scissorhands from *Edward Scissorhands*. (TCF, 1990) These are Johnny Depp's signature "Edward Scissorhands" scissorhands constructed of dense hard rubber and meticulously hand-painted to simulate the vicious-looking scissor blades and shears but does incorporate real hard plastic handles. The blades are mounted to black leather gloves with Velcro closures, the right glove with leather belt and buckle. This impressive display stands a full 24 in. tall and mounted on a custom-made base printed "Edward Scissorhands" on the front plaque. The key plot vehicle and iconic wardrobe items from this Tim Burton cult classic. Makes for an impressive display piece. **$15,000 – $20,000** **($27,500)**

979. Arnold Schwarzenegger signature "Terminator T-800" costume from *Terminator 2: Judgment Day*. (Carolco, 1991) Arnold Schwarzenegger's signature "Terminator T-800" costume consists of a distressed black leather motorcycle jacket, leather pants and belt, visual effects endo-chest, distressed black t-shirt, boots and bandolier. The grenades in bandolier are replicas to round out the display. An iconic costume from this visual effects classic. **$20,000 – $30,000** **(Passed)**

980. Kevin Costner Union military shirt from *Dances with Wolves*. (Orion, 1990) Kevin Costner's Union uniform military shirt, worn in the Academy Award winning film, *Dances with Wolves*. Long sleeve, size 42 chest, 34 sleeve and 16 collar. Inside collar has an original Western Costume Company label bearing his name. In fine condition. Accompanied by a Certificate of Authenticity from Hollywood Rock-N-Country and a color glossy photo of Costner wearing the shirt in the film. **$2,000 – $3,000** **($2,000)**

981. "Future War" grenade used by the humans in *Terminator 2: Judgment Day*. (Carolco, 1991) Grey-painted cylindrical prop grenade with rotating hand/activator and a yellow-tinted window in the center of the body. The prop is wired to illuminate from within, but it's not known if it currently functions. This prop was made for use by the human survivors during the opening future war sequence against the machines. Measures 15 in. tall x 4 in. diameter. **$600 – $800** **($600)**

982. Close-up oversize visual effect T-800 cyborg brain from *Terminator 2: Judgment Day*. (Carolco, 1991) This is the hero close-up visual effects cyborg brain prop from *Terminator 2: Judgment Day*. Visible during the unforgettable sequence where Arnold Schwarzenegger, as the T-800, peels back his scalp to reveal the chrome processor containing his memory chip. This impressive prop measures 14 ½ in. tall x 8 in. diameter and is constructed from heavy machined and polished metal alloy that sits on a resin cylinder. When the lid is removed, it reveals a polished metal interior and the removable metal and plated plastic "computer brain". A finely detailed prop which weighs 23 pounds! **$4,000 – $6,000** **($4,000)**

983. *Apocalypse Now* exceptional archive or original production materials. (Zoetrope Studios, 1979) Extensive and quite impressive archive of small original props and other production materials for Francis Ford Coppola's *APOCALYPSE NOW*, focusing on, but not limited to, documentation of Marlon Brando's character Col. Walter E. Kurtz. Includes: 11 large blueprints elaborately detailing the design and execution of the "PBR" boats; TIME magazine cover of Kurtz; lot of 6 fabricated black and white photographs of Kurtz at different ages; genuine Vietnam ID card, topographical map, and money; 13 continuity poloroid photographs documenting hundreds of props, including genuine human skulls, opium pipe, etc.; and numerous other screen-used objects, plus a complete propmaster's typed list of all props pertinent to the production, with hand annotations(ie cocaine, marijuana, human skulls, etc.). Originally obtained from a Zoetrope Studio employee, with COA. **$3,000 – $5,000** **(Passed)**

984. No Lot.

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985. Deadite mask from *Army of Darkness*. (De Laurentis, 1992) Deadite mask of hand-painted and detailed silicone rubber with pale blue fabric collar and silvery white fabric for the "hair". Visible in the scene when Bruce Campbell "Ash" fights the Deadites in the pit. An instantly recognizable wardrobe item from this cult classic. **$400 – $600** **($2,500)**

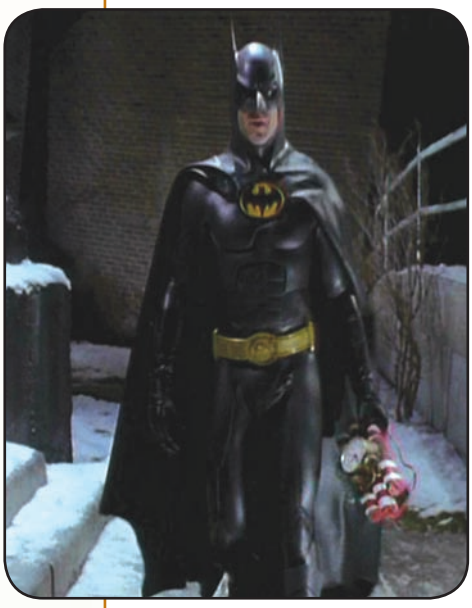
***988. Western bull horn chair from *Geronimo*.** (Columbia, 1993) Western style chair made with leather-style material and intricately patterned interlocking bull horns. Has a padded seat with tassels and brass colored buttons. Bull horns are mostly off-white with brownish/black tips. Measures approx. 55 in. tall x 35 in. wide x 28 in. deep. A signature furniture piece from the film. **$600 – $800** **($1,200)**

986. Robert Downey, Jr. signature "Charlie Chaplin" jacket as "The Tramp" from *Chaplin*. (TriStar, 1992) Black three-button wool tail coat worn by Robert Downey, Jr. in his memorable portrayal of "Charlie Chaplin" as "The Tramp" in the film *Chaplin*. Internal Bermans & Nathans bias label typewritten "Robert Downey Jr. Chaplin". The signature wardrobe item from the film. **$1,500 – $2,500** **($2,500)**

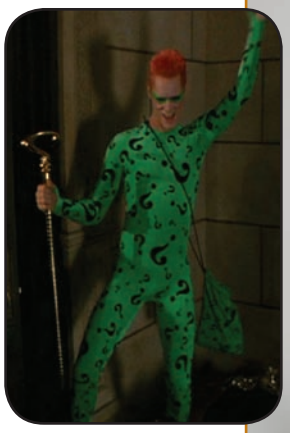
990. Vulture statue from *Cleopatra*. (TCF, 1963) Gold gilt wood Egyptian "Ibis" (vulture) with wings spread, mounted on a circular pedestal base. Measures 38 ½ in. tall (on base). Originally purchased at the 1971 TCF sale. Special shipping arrangements are required for this heavy piece. **$1,000 – $1,500**
(Pulled from auction)

***987. Large knight statue from *Bram Stoker's Dracula*.** (Columbia, 1992) Large knight statue measuring an impressive 7 ft. tall on a 23in. square base. Constructed of plaster and hand-painted and detailed to resemble ancient carved and weathered stone. This statue is visible standing in Dracula's castle. **$1,000 – $1,500** **($1,200)**

***989. Sean Connery "William Forrester" bicycle from *Finding Forrester*.** (Columbia, 1993) Black European style bicycle ridden by Sean Connery as "William Forrester" in the film, Finding Forrester. This bicycle features prominently on the one-sheet poster and other promotional material from the film. It exhibits some wear but remains in very good condition. **$800 – $1,200**
(Passed)



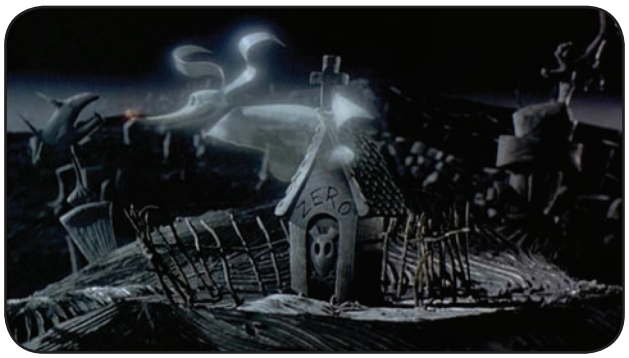
991. Michael Keaton hero Batman costume from *Batman Returns*. (Warner Bros., 1992) This impressive costume was worn by Michael Keaton as Batman in Tim Burton's *Batman Returns*. Includes original "armored" rubber bodysuit, cowl, undergarments, cape, boots, gloves and Keaton's likeness within the cowl. Inside tag reads "Michael Keaton #1". The boots exhibit extensive deterioration of the foam latex and are in need of restoration: areas of cape, jaw line of cowl and knees exhibit some deterioration but remain in stable condition. A complete and original Batman costume that can be easily restored to its former glory. **$30,000 – $50,000**
(Passed)



992. Jim Carrey "Riddler" sequined jacket with scarf from *Batman Forever*. (Warner Bros., 1995) Jim Carrey's signature "Riddler" jacket with question mark motif decorated with green sequins, quilted velvet lapels and cuffs and long green scarf decorated with black beaded question mark design. **$10,000 – $12,000** **($10,000)**

994. Jim Carrey "Riddler" unitard and stunt cane from *Batman Forever*. (Warner Bros., 1995) Bright green spandex unitard festooned with black felt question marks and stunt resin shaft cane with foam rubber head worn by Jim Carrey in his signature role as the "Riddler" in *Batman Forever*. With Warner Bros. costume tag and COA. **$12,000 – $15,000** **(Passed)**

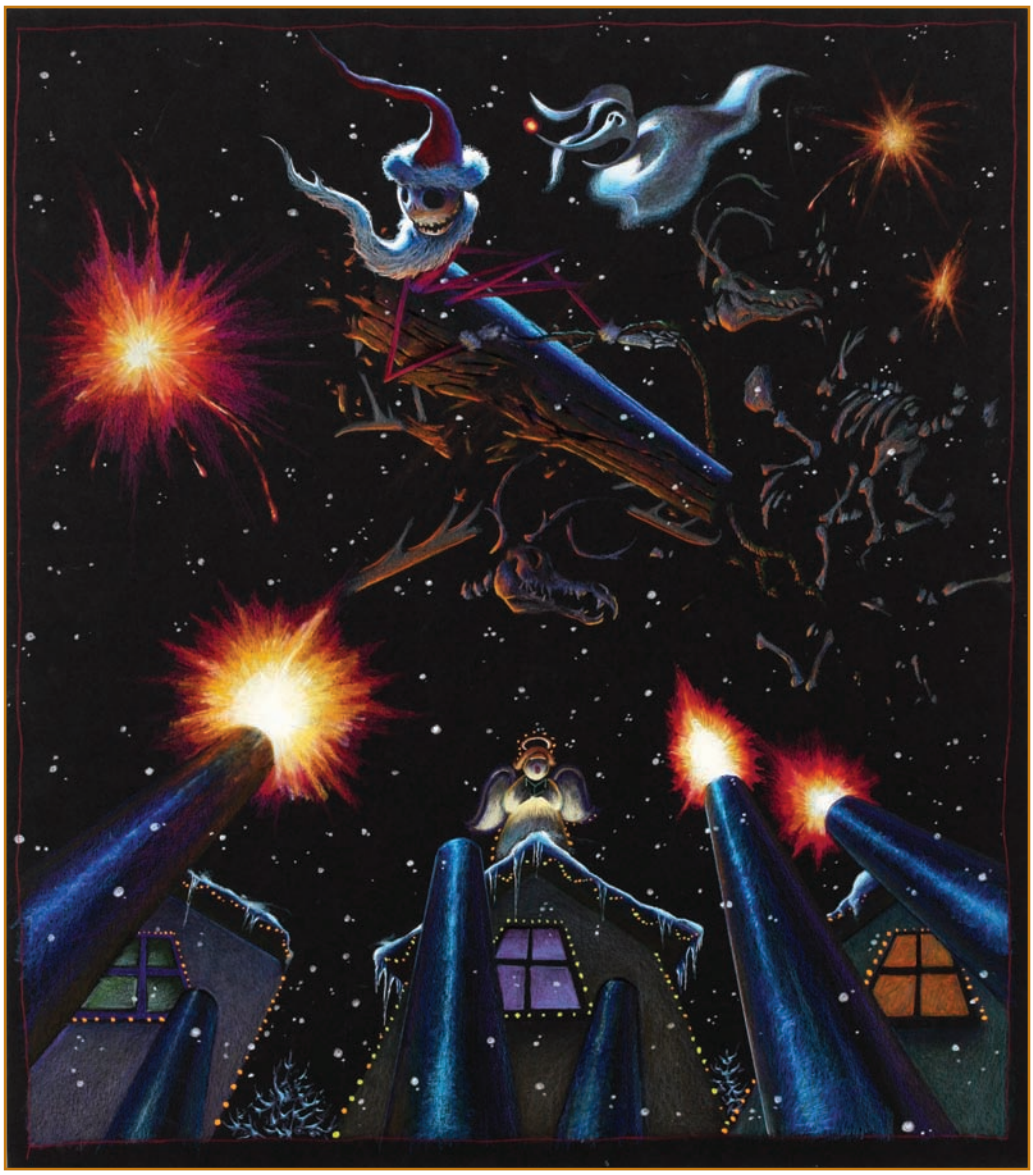
993. Jim Carrey "Riddler" hero working prop mind-drain weapon used against Tommy Lee Jones from *Batman Forever*. (Warner Bros, 1995) This hero prop mind-drain weapon was used by Jim Carrey in his memorable role as "Riddler" against Tommy Lee Jones' character "Two-Face". It features a substantial machined aluminum body with bright green Plexiglass trim, brass lower rods and rubber suction cup end. The piece is wired with electronics and five LEDs on each side but does not illuminate and is in need of some minor restoration to be functional again. A finely detailed prop from the film and most likely the only one made for the production. **$1,500 – $2,000** **($3,750)**



995. Full-size Zero puppet from *The Nightmare Before Christmas*. (Buena Vista, 1993) This rare full-size illuminating Zero puppet created by Rob Ronning, puppet fabricator and longtime collaborator with Tim Burton. This impressive Zero puppet is constructed of a flexible vinyl fabric body and ears, a foam rubber head and resin Jack O' Lantern nose which conceals a small LED illuminated by a 9V battery. The attached brass puppeting coupling and electronics are attached underneath. A meticulously detailed hero Zero puppet. Measures approx. 9 in. long. **$10,000 – $12,000** **($10,000)**

Tim Burton

Lots 995 - 1063 spring forth from the vivid imagination of writer, director, producer and illustrator, Tim Burton. Burton's ground-breaking work was celebrated November 2009 through April 2010 at the Museum of Modern Art in New York.



996. *The Nightmare Before Christmas* large format production concept art of Santa Jack Skellington and Zero. (Touchstone Pictures, 1993) Highly detailed color pencil and tempera production concept storyboard in large format, 19 x 22" on 4-ply acid-free black artboard, depicting Jack Skellington in his Santa Claus incarnation with his ghost dog Zero and skeleton reindeer as they are shelled out of the sky by the military. One of the most dramatic moments in this unique film. Excellent. **$10,000 – $15,000** **(Passed)**

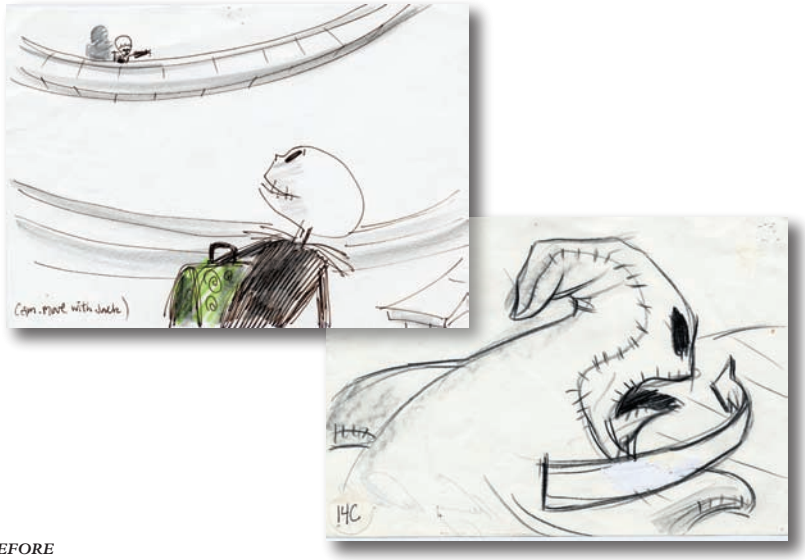
997. No Lot.

998. Original demon, devil and witch concept artwork from *The Nightmare Before Christmas*. (Buena Vista, 1993) Four original color studies for Arrow-faced Devil, Large Witch, Winged Demon and Harlequin Demon accomplished in ink on 8 ¼ in. x 11 ¾ in. leaves of artist's illustration. Two are signed by director, Henry Selick. In fine condition and perfect for framing and display. **$400 – $600** **($650)**

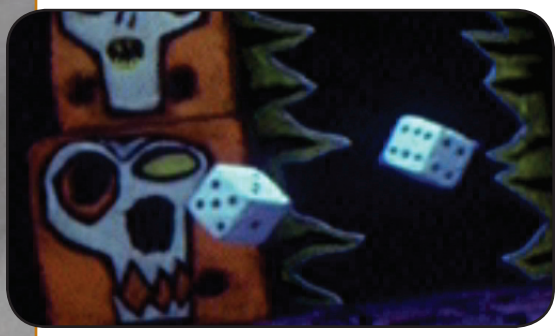
999. Trio of original storyboards from *The Nightmare Before Christmas*. (Buena Vista, 1993) A trio of original storyboards accomplished in ink and colored pencil on 5 ½ in. x 8 in. leaves (one approx. 3 ½ in. x 5 ½ in.) of artist's illustration paper and featuring Jack Skellington with The Mayor and other ghouls. Two are signed by director, Henry Selick. In fine condition and perfect for framing and display. **$400 – $600** **($550)**

1001. Pair of original storyboards from *The Nightmare Before Christmas*. (Buena Vista, 1993) A pair of original storyboards accomplished in ink, graphite and colored pencil on 5 ½ in. x 8 in. leaves of artist's illustration paper and featuring Jack Skellington and Sally with Dr. Finklestein in his laboratory. In fine condition and perfect for framing and display. **$400 – $600** **($400)**

1000. Pair of original storyboards from *The Nightmare Before Christmas*. (Buena Vista, 1993) A pair of original storyboards accomplished in ink, graphite and colored pencil on 5 ½ in. x 8 in. leaves of artist's illustration paper and featuring Oogie Boogie with Santa's leg and Sally with Zero. In fine condition and perfect for framing and display. **$400 – $600** **($750)**



1002. Pair of storyboards from *The Nightmare Before Christmas*. (Buena Vista, 1993) Pair of hand-drawn storyboards: one of Oogie Boogie and the other showing Jack with Dr. Finkelstein in the background. One signed by Henry Selick on the verso. **$400 – $600** **(Passed)**



1003. Production-made dice from *The Nightmare Before Christmas*. (Buena Vista, 1993) Production-made dice from the famous scene where Oogie Boogie rolls them when gambling with Santa's life. Constructed from cast resin to simulate rough-carved bone, they are hand-painted and detailed with raised skull motifs on each side. Measure 1 ¼ in. square. **$4,000 – $6,000** **($4,000)**

1004. Miniature penguin puppet from *The Nightmare Before Christmas*. (Buena Vista, 1993) Miniature foam latex penguin puppet, hand-painted and detailed. Measures 2 ¼ in. tall. Exhibits some chipping and cracking but remains in very good condition. **$4,000 – $6,000**
($4,000)

1005. Screen-used "Sally" head, face and hair from *The Nightmare Before Christmas*. (Buena Vista, 1993) This is a rare original "Sally" puppet head, face and hair constructed of resin and hand-painted. It features tiny eyelashes and sculpted and textured hair with pursed lips. This beautiful piece is mounted on a Plexiglass rod and base and stands a full 9 ¼ in. tall. A rare opportunity to obtain a fully expressive original "Sally" puppet head. Makes an impressive display piece. **$15,000 – $20,000**
($15,000)

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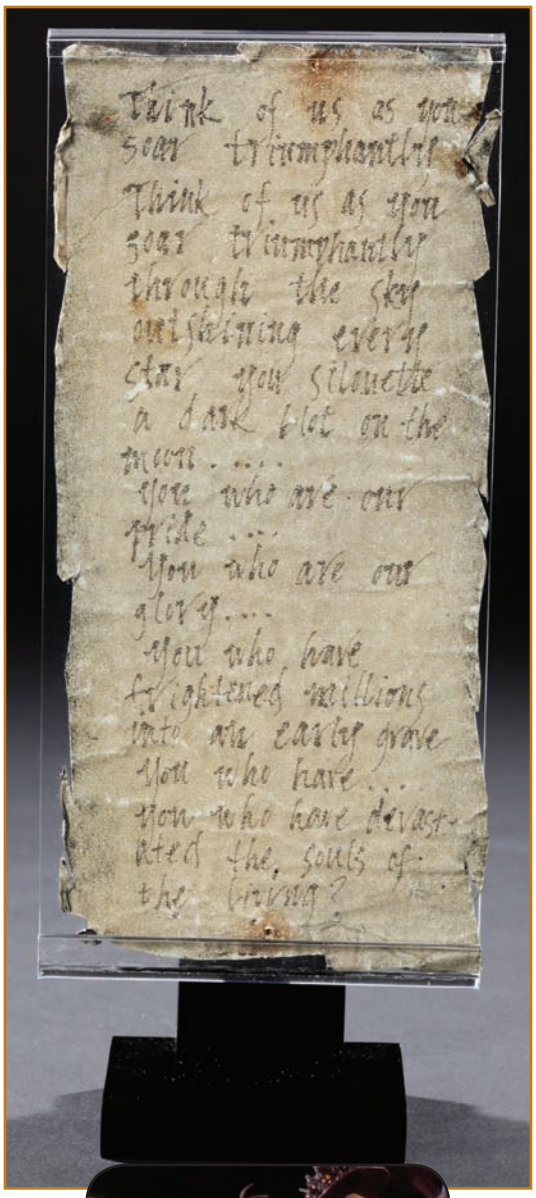
1006. Christmastown house from *The Nightmare Before Christmas*. (Buena Vista, 1993) Christmastown house façade constructed of wood and painted red, green and white. It measures 13 ½ in. tall x 6 in. wide at the base. **$2,000 – $3,000** **(Passed)**

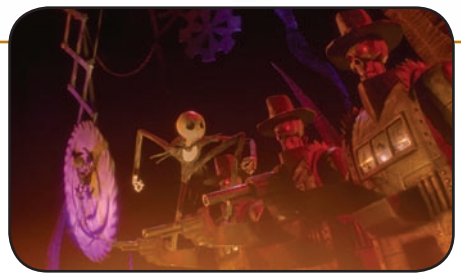


1007. Screen-used Mayor's scroll from *The Nightmare Before Christmas*. (Buena Vista, 1993) This is the screen-used scroll the Mayor read before Jack Skellington embarked on his sleighride adventure to Christmastown. Handwritten on thick rubberized fabric and studio distressed to appear like old parchment, it reads: "Think of us as you soar triumphantly, Think of us as you soar triumphantly through the sky outshining every star you silhouette a dark blot on the moon…", etc. Measures 3 ½ x 8 in. and is mounted on a custom-made Plexiglass display stand. Makes an impressive display piece. **$6,000 – $8,000** **($6,000)**

1008. Miniature Christmas Town house and tree from *The Nightmare Before Christmas*. (Buena Vista, 1993) Miniature Christmastown house (5 in. wide x 8 ½ in. tall) constructed from molded styrene and pine tree constructed from carved styrofoam (11 inches tall x 9 in. wide at base) from *The Nightmare Before Christmas*. Each piece is meticulously hand-painted and detailed. **$6,000 – $8,000** **(Passed)**

1009. Frog's Breath jar from *The Nightmare Before Christmas*. (Buena Vista, 1993) One of the key ingredients in the sleeping potion Sally concocts for Dr. Finkelstein is this jar of Frog's Breath. Clearly visible in Sally's hand as she's making the mixture, this jar is constructed of cast resin, hand-painted and detailed, and measures 1 ¾ in. tall. **$3,000 – $5,000**
($3,000)

1010. Tree house Elevator Cage from *The Nightmare Before Christmas*. (Buena Vista, 1993) A screen-used, full-size stop-motion animation set piece from *The Nightmare Before Christmas*. This elevator cage was utilized by Halloween's finest trick-or-treaters (Lock, Shock and Barrel) to travel up into their tree house. There are mounting holds in the floor of the cage where the puppets were affixed. The piece is constructed of a combination of wrought iron, wood and twine with special removable bars to allow puppet placement and manipulation. It measures 21 in. tall x 8 ½ in. diameter. The wires leading to the light bulb have been snipped and the light has not been tested. **$6,000 – $8,000**
($6,000)



1011. One-Armed Bandit stop-motion animation puppet from *The Nightmare Before Christmas*. (Buena Vista, 1993) A screen-used, full-size stop-motion animation puppet from *The Nightmare Before Christmas*. When Jack Skellington infiltrates Oogie Boogie's lair, Oogie starts up all of his casino-themed traps, including slot machines designed to do more than just take your money. In this case, a cowboy hat adorned skull rises from the top and a hand wielding a revolver swings up from the right side. This beautiful hand-painted set piece is constructed of wood, resin and polystyrene plastic and measures 17 in. tall x 8 in. wide x 7 ½ in. deep. This prop is in excellent working condition with movable head and arm for animation, as well as the working lights. **$15,000 – $20,000**
($15,000)

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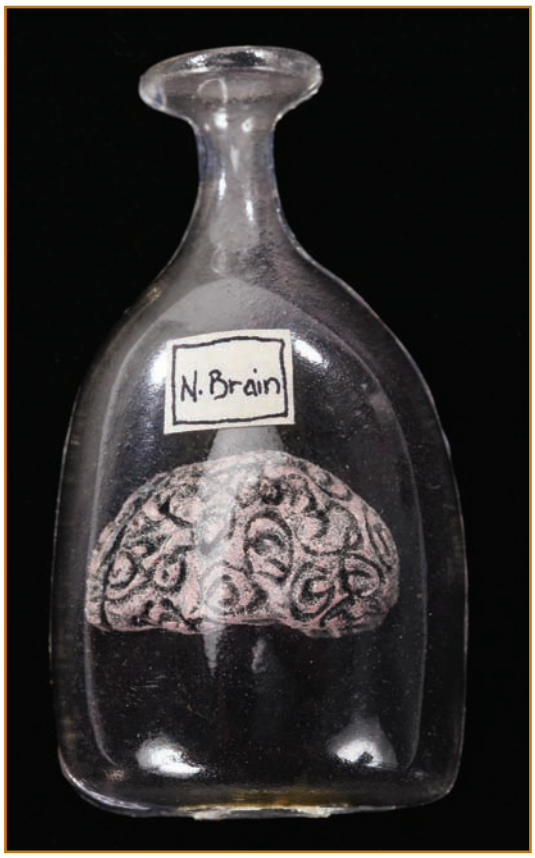


1012. Dr. Finkelstein's lab brain in bottle from *The Nightmare Before Christmas*. (Buena Vista, 1993) Half bottle that was attached to a bookcase or shelf. Sculpted resin brain is attached on the flat inner backside of the clear plastic bottle making it appear to be floating in some preservative solution. Label on the bottle reads "N. Brain". **$3,000 – $5,000** **(Passed)**

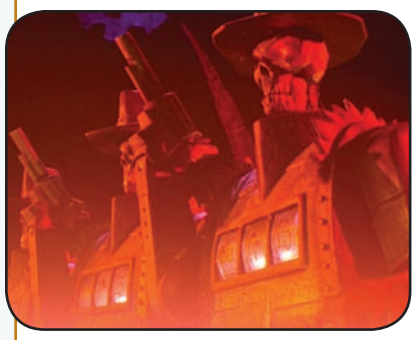
1013. Head of the Jack-in-the-Box from Christmastown train from *The Nightmare Before Christmas*. (Buena Vista, 1993) This distinctive Jack-in-the-Box head is a key prop that can be seen a few times as the train moves around Christmastown. Constructed from cast resin and hand-painted and detailed. Measures 4 in. tall x 3 ¾ in. wide **$6,000 – $8,000** **(Passed)**

1014. Pair of screen-used nesting doll miniatures from *The Nightmare Before Christmas*. (Buena Vista, 1993) A pair of screen-used nesting doll miniatures clearly seen during the sequence that the Mr. Hyde character opens them on the table. Constructed of turned wood, the larger one has been carefully hollowed out to allow the smaller one to nest inside. Meticulously hand-painted with impressive detail. Larger one measures 1 ½ in. tall, the other 1 in. tall. **$3,000 – $5,000** **(Passed)**

1015. Screen-used reindeer puppet from *The Nightmare Before Christmas*. (Buena Vista, 1993) Beautifully detailed Reindeer stop-motion animation puppet used in *The Nightmare Before Christmas*. Meticulously constructed of resin, it stands 6 in. tall and has two 9 ¼ in. long metal poles that attach to either side of the wreath and would lead down to the reindeer behind it while pulling Santa Jack's sleigh. **$400 – $600** **($1,700)**

1016. Oogie Boogie puppet from *The Nightmare Before Christmas*. (Buena Vista, 1993) Original production-made Oogie Boogie puppet from *The Nightmare Before Christmas*. It features a hand-painted and textured burlap fabric over foam latex. The rear of the puppet has been restored by the original production artist. Mounted to a custom-made base with wire support stand. **$30,000 – $50,000**
(Passed)

1017. Melting Man maquette and production used spider from *The Nightmare Before Christmas*. (Buena Vista, 1993) One of the gruesome characters of the Nightmare Before Christmas world was this "Melting Man" maquette head constructed of resin with hand-painted details. It measures 4 in. tall on custom-made wooden base. Includes a production-used spider made of cast resin with hand-painted detail and wires for legs. **$1,000 – $1,500**
($1,000)



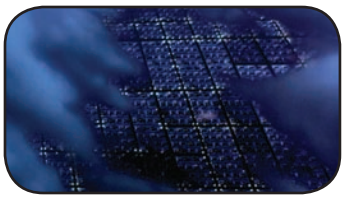
1018. Screen-used One-Armed Bandit Skull with illuminating eyes from Oogie Boogie's lair from *The Nightmare Before Christmas*. (Buena Vista, 1993) A screen-used, full-size One-Armed Bandit skull with hat and illuminating eyes. When Jack Skellington infiltrates Oogie Boogie's lair, Oogie starts up all of his casino-themed traps, including his sinister slot machines that pack heat. This beautiful hand-painted skull is constructed of resin and polystyrene and is mounted to a custom-made wooden base. A small toggle switch activates the glowing red eyes and makes for a very impressive display piece. Measures 6 ½ in. tall on base. **$4,000 – $6,000** **(Passed)**

1019. "Mr. Hyde" pre-production puppet from *The Nightmare Before Christmas*. (Buena Vista, 1993) This pre-production Mr. Hyde puppet was not screen-used but produced for the preliminary concept of the character and remains extremely faithful to the final look. Constructed of foam rubber body covered with patterned fabric, a resin head and latex arms and hands, this maniacal-looking character stands 4 in. tall and is mounted to a small wooden basket standing 3 ½ in. tall. The right pupil is missing and the arms and hands exhibit minor chips and cracks; otherwise, very good condition. **$10,000 – $12,000** **($10,000)**

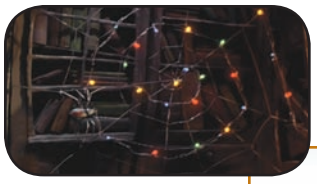
1020. Halloweentown gate, book from Jack Skellington's library, skeleton trophy, Jack o' Lantern and bones from Oogie Boogie's lair from *The Nightmare Before Christmas*. (Buena Vista, 1993) These belong to the collection of Aaron Kohr, who was responsible for the miniature lighting on several sets, including the wheel in Oogie Boogie's lair. These props can be seen throughout the movie. The Jack 'o lantern is seen on a wall behind Sally when The Doctor tries to drag her away. A fantastic group of props from the film. **$3,000 – $5,000** **($3,000)**

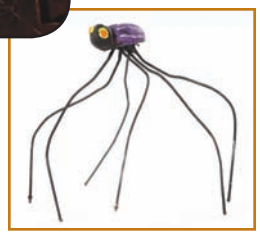
1021. Hero Jack Skellington animated Raggedy Ann doll from *The Nightmare Before Christmas*. (Buena Vista, 1993) Animated Raggedy Ann doll from the toy experiment scene from *The Nightmare Before Christmas*. This doll is seen in several scenes and you can clearly notice the missing right hand. Jack shakes it before throwing it in Zero's bed. Then it is seen later in a trunk when Jack asks Sally to make his costume. Measures 3 in. tall. **$4,000 – $6,000** **($6,500)**

1022. Jack Skellington hero umbrella from *The Nightmare Before Christmas*. (Buena Vista, 1993) Jack Skellington hero umbrella, used in Christmas town. The umbrella was designed with a replaceable rigged tip used as a set tie down. It also comes with a rig used when Jack flies down the string of Christmas lights, Only one umbrella was made for these scenes and is part of Merrick Cheney's collection. Measure 8 in. tall. **$6,000 – $8,000** **($6,000)**



1023. Illuminating building from the shooting down of Jack Skellington's sleigh scene from *The Nightmare Before Christmas*. (Buena Vista, 1993) Fully illuminated foreground building from the shooting down sequence of Jack Skellington's sleigh from *The Nightmare Before Christmas.* Constructed of wood and foamcore hand-painted and finished to resemble weathered stone. Measures 17 in. tall x 11 in. wide. **$3,000 – $5,000**
(Passed)





1024. Pair of spiders from *The Nightmare Before Christmas*. (Buena Vista, 1993) Pair of spiders from Oogie Boogie's Lair, the bodies are made of cast resin with hand-painted details, and stand on bent wire legs. One stands ¾ in. tall, the other nearly 2 in. tall. **$200 – $300** **($600)**

1025. Full-scale hero poseable reindeer from *The Nightmare Before Christmas*. (Buena Vista, 1993) Meticulously constructed of resin and hand-painted to resemble weathered bone, with ball and socket joints at the knees and neck. This reindeer was probably the lead of the sleigh, because it's tail was trimmed so it would not interfere with the reindeer behind it. From the collection of Marc Ribaud, machinist and model maker on *Nightmare* and *James and the Giant Peach* as well as *Coraline*. Measures 11 ½ in. long x 13 in. tall. **$12,000 – $15,000**
($12,000)

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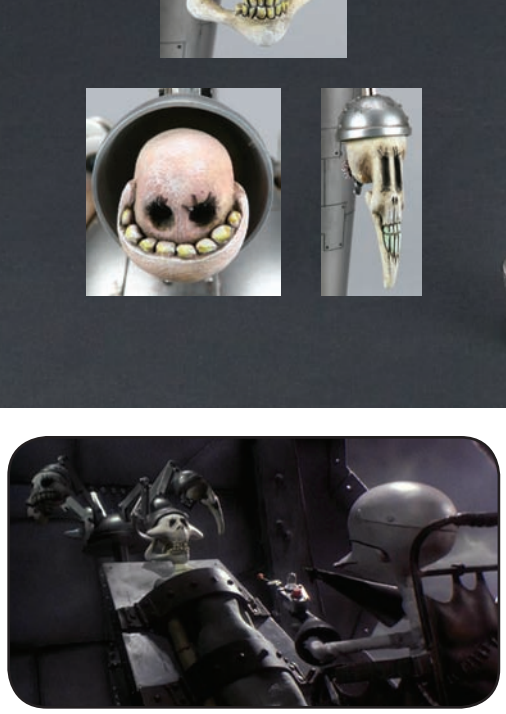
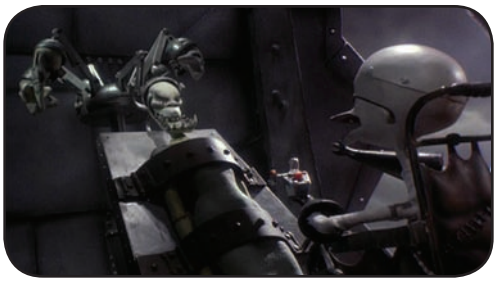
1026. Nine original storyboards from *The Nightmare Before Christmas*. (Buena Vista, 1993) Collection of nine storyboards drawn by Mike Cachuela for the pivotal Oogie Boogie action sequence. One featuring Oogie Boogie includes a note from Henry Selick on the recto, *"Skipping back – pulls chair"*. **$1,200 – $1,500** **($2,250)**

1027. Dr. Finklestein's animatable microscope from *The Nightmare Before Christmas*. (Buena Vista, 1993) Dr, Finklestein's microscope constructed of resin with metal details and seen prominently in his laboratory. This prop is fully hinged and was given to Merrick Cheney as a crew gift, it comes with a signed letter from Disney, it is also a one of a kind item. Measures 10 ½ in. tall. Includes a Skellington Productions COA. **$6,000 – $8,000** **(Passed)**

1028. Lot of Zero animation elements from *The Nightmare Before Christmas*. (Buena Vista, 1993) This unique "Zero to Hero" collection belonged to Merrick Cheney, it includes the first Zero prototype used in the rare Test shooting of *Nightmare* conducted at Tippett studio in Berkeley, California. This "number Zero" Zero has a hard foam head and its scale is slightly smaller then the final prototype, measuring 5 ¾ in. long. The second piece is the Zero body template used to create all of the Zero used during production. The painted Zero head was a screen used head that had the particularity of being rigged from the front, hence the hole in the face, this was necessary for the sleigh sequence where Zero was sometimes only seen from the back, it comes with the actual rig used on set. The unpainted foam head is an unused animation ready head with a functional light up nose. Also in this collection is an original screen used Zero armature as well as the ONLY set of Zero blueprints left and a fax from Skelington production that dates his "birth". **$10,000 – $12,000** **(Passed)**

1029. Screen-used Halloweentown Witch poseable armature from *The Nightmare Before Christmas*. (Buena Vista, 1993) This armature belongs to the small witch character. After her scenes were completed the armature was carefully removed in order for another (less damaged) witch to be created, but time ran out and the puppet was not completed again, leaving the armature aside. Measures 4 ¼ in. tall. **$2,000 – $3,000** **($2,000)**





1030. Hero skull-holding device from Dr. Finklestein's laboratory from *The Nightmare Before Christmas*. (Buena Vista, 1993) There is no duplicate of this extremely rare piece, it was a very complicated one-off construction that involved the main modelmaker, sculptor and machinist on *Nightmare*. All of the different "monster" heads where never molded and are original sculpts. It has a custom made telescopic neck that can be tightened by a set screw in the body. The turret is able to rotate for animation purposes and all the arms are fully articulated. Constructed of hand-painted resin with metal elements. Measures 13 in. tall. This prop is from Marc Ribaud's collection and was taken off the set directly after the shoot, wrapped in velvet and had not seen the light of day since then. **$20,000 – $30,000** **($22,500)**

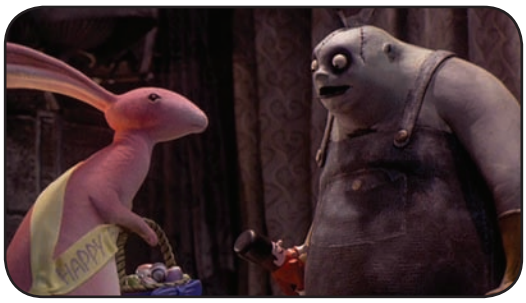
1031. Hero Jack Skellington Christmas ornament from Christmas experiments scene from *The Nightmare Before Christmas*. (Buena Vista, 1993) This ornament was seen in an extreme close up hence its high level of details; it is also rigged with a small tensioned loop in order for it to turn when Jack grabs it. Of course, before being crumbled to dust in Jack's hand it was removed from the scene and survived! Measures 1 ½ in. long. **$1,000 – $1,500** **($1,000)**

1032. Santa's animated cane (seen in shadow on screen) from *The Nightmare Before Christmas*. (Buena Vista, 1993) This "candy cane" cane was supposed to be shot but did not make it in the film except in the frightening "shadow" of Santa seen by Jack in a doorway. Nevertheless it included two tie downs, one for Santa's hand and one for the set, in case it was needed. Measures 6 ½ in. long. **$800 – $1,200** **(Passed)**

1033. Production-made table with screen-used smashed toy car, background teddy bear head, chocolate bar and two presents from *The Nightmare Before Christmas*. (Buena Vista, 1993) This lot includes several pieces seen on screen, like the small lead car "crushed" in the "Making Christmas" song in Halloweentown. The Teddy bear head is believed to be an alternate sculpt for the plush toy Jack dissects in his "analysis" of Christmas. Also includes a production-made table, chocolate bar and pair of presents. Table measures 4 ½ in. long x 3 in. tall. **$2,000 – $3,000** **($2,000)**

1034. Black cat animated hero stop-motion armature puppet from *The Nightmare Before Christmas*. (Buena Vista, 1993) This black cat can be seen in the opening, running across the scene and jumping on a garbage can, it is made of foam latex and has a wire armature since its delicate scale forbid the use of a larger machined armature. Measures 6 in. long. Exhibits some cracking of latex but remains in very good condition. **$6,000 – $8,000** **($22,500)**

1035. Original sculpted painted master hanging tree character from *The Nightmare Before Christmas*. (Buena Vista, 1993) This original clay tree face was one of the masters used to sculpt the several replacement heads used in the film. But it was also used to test color schemes by painting directly on the clay. Measures 4 in. tall. **$400 – $600** **(Passed)**



1036. Screen-used Behemoth puppet from *The Nightmare Before Christmas*. (Buena Vista, 1993) This screen-used Behemoth was also called The Farmhand, Hatchet Guy, and "Lennie" among the crew, the latter as a reference to *Of Mice and Men*. This is an exceptionally well preserved puppet that appeared in *The Nightmare Before Christmas* in several scenes. In one memorable scene he speaks his only line, "Bunny!", upon seeing the Easter Rabbit, thus channeling John Steinbeck's timeless character. Behemoth was chemically treated to keep the rubber from breaking down, and has spent most of the last 17 years in the included plexiglas display case, and out of bright light. Behemoth stands 15 inches to the top of the hatchet handle, and the case is 17.5 inches tall. Behemoth was not the easiest puppet to animate, due to the sheer bulk of foam rubber that encases his steel ball-and-socket armature. To help Behemoth stand and sit, he was given a special "butt mount" as part of his armature. The entrance hole to that mount is clearly visible from behind, where various animation support rigs were screwed into the threaded hole within.
$25,000 – $35,000 **($32,500)**

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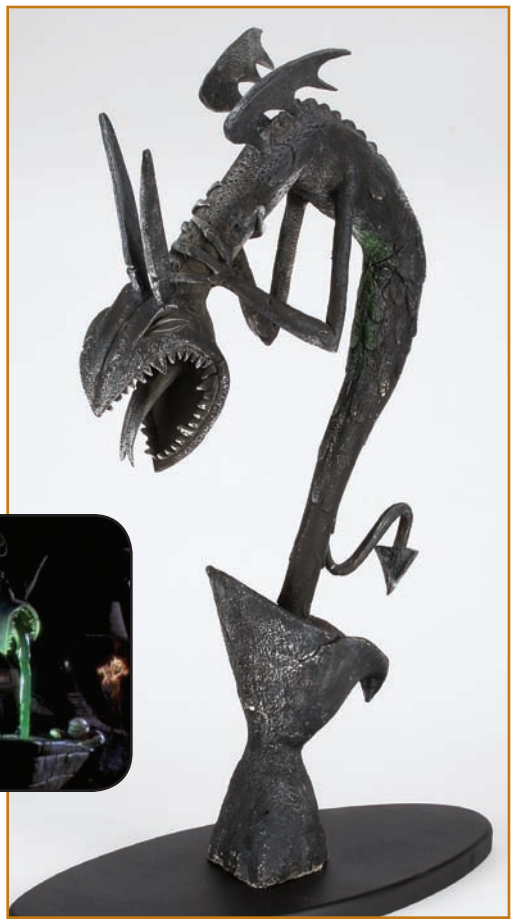
1037. Sally's screen-used water pump from *The Nightmare Before Christmas*. (Buena Vista, 1993) Sally's Water Pump appears in the kitchen sequence where she makes soup, as well as other kitchen sequences. It measures 10 ½ in. tall and is made of durable sculpting materials including plastic tubing, polymer clay, epoxy putty, styrene sheet, and thick aluminum armature wire. The original paint remains as it was at the end of the last shot, with a few small touch ups. The pump was first painted in the model shop, and was modified on set to enhance the lighting. This piece is from the personal collection of the director of photography of NMBC. In fine condition and mounted to a wooden base. **$6,000 – $8,000** **($6,000)**



1038. Vomiting Fountainhead from *The Nightmare Before Christmas*. (Buena Vista, 1993) The screen-used iconic Vomiting Fountainhead appears in several sequences in NMBC, as the centerpiece of the scenes, and the center of Halloweentown's public square. It is large, standing 24" tall, and made of durable hard casting foam, fiberglass with resin, polymer clay, and a very strong steel rod at its core. Lighting on the show borrowed heavily from impressionistic theater sets, using artfully placed strokes of white paint to strengthen the already high contrast lighting scheme. You can see a hole deep in the the throat that you can fit a finger into; it was the registration point for the green water animation cycle. During a shot, animators changed out a series of clear green plastic sculpts representing a stream of water. The fountainhead has been in the personal collection of the show's director of photography since NMBC wrapped. It has had one wing, and one ear replaced by the owner, with a minimal few dots of black touch-up; otherwise, it is just as it was when it finished its last shot. Mounted on a custom wooden base. **$20,000 – $30,000** **($27,500)**

1039. Screen-used animated pumpkin and static pumpkin from *The Nightmare Before Christmas*. (Buena Vista, 1993) These two pumpkins appear in the sequence where Jack Skellington sings his lament early in the show. The static example is made of hard foam hand painted and is similar to a grapefruit in size. The animated pumpkin is slightly smaller, made of foam latex; it performed by opening its mouth to let out a cartoon animated ghost. To animate it, there was a rig inside that worked like a screw jack; the animator turned a screw under the animation table, causing the pumpkin to stretch incrementally. The original paint remains just as it was when both pumpkins finished their last shots and remains in fine condition. Both have been in the personal collection of the show's director of photography since NMBC wrapped. **$4,000 – $6,000** **($4,000)**

1040. Screen-used Christmastown House from *The Nightmare Before Christmas*. (Buena Vista, 1993) This house was seen prominently in the background when Jack was dancing in the street. The house is painted green for this scene but subsequentyly painted red for later use during the production (original green paint can be seen upon close inspection). Constructed of foamcore with internal balsa wood and dowel rod bracing, the snow-capped roofs are sculpted foam. Measuring an impressive 22 in. wide x 25 in. tall, it exhibits only some minor cracking at the roof peaks. One internal wall section is loose (not structural) and could be easily repaired. **$6,000 – $8,000** **($6,000)**

1041. Assortment of 12 animated bugs and 6 animated worms from Oogie Boogie's lair from *The Nightmare Before Christmas*. (Buena Vista, 1993) One of the most spectacular scenes in this film occurs when Oogie Boogie's burlap "skin" is removed and literally hundreds of individually puppeted bugs "crawled" all over his body. Here we have a collection of 12 bugs and worms from Oogie Boogie's lair. Constructed of hand-painted and detailed cast resin bodies, some with the attached puppeting rods, the worms measure approx. 2 in. long and the bugs approx. 1 ½ in. wide, one measuring nearly 3 in. tall. **$3,500 – $4,500** **($5,500)**

1042. Screen-used Asian girl puppet from *The Nightmare Before Christmas*. (Buena Vista, 1993) This puppet is seen during Jack's "Santa Run" toward the end of the film and is seen when the Christmas tree ornaments turn into bats and fly out of the tree in Christmastown. Constructed of foam latex with meticulously hand-painted pajamas and other details, it measures 4 ¾ in. tall. Exhibits slight soiling and wear; otherwise, very good condition. Attached threaded rod at the right leg. **$6,000 – $8,000** **($6,000)**

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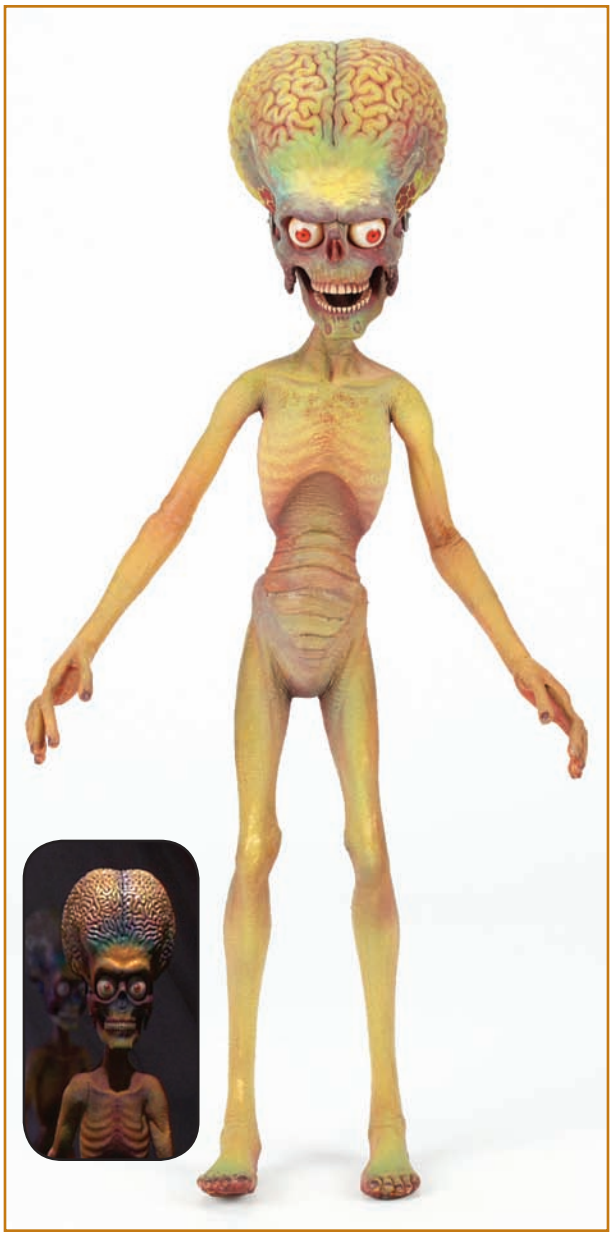
1043. Screen-used hero "Zero" puppet with armature and illuminating nose from *The Nightmare Before Christmas*. (Buena Vista, 1993) This is a full-size illuminating Zero puppet constructed of a flexible vinyl fabric over a thin section of bendable aluminum for the body and ears, a foam latex head and resin Jack O' Lantern nose which conceals a small LED. Below is an attached aluminum billet and ball end armature with length of wire below for the electronics attached underneath (electronics untested). It exhibits some cracking to the head and peeling up of the body corners; otherwise, very good condition. Measures approx. 9 in. long. **$25,000 – $30,000** **(Passed)**

1044. Screen-used police desk from *The Nightmare Before Christmas*. (Buena Vista, 1993) Screen-used police desk with lamps and dressed with prop pen and scratchpad, prop Santa mug and cookies on napkin. This impressive looking display piece measures a full 23 in. wide and 8 ½ tall, with accompanying chair mounted on plain wooden blocks. The wood is stained and it features the typical skewed perspective similar to the Christmastown houses. An instantly recognizable piece from the film. **$12,000 – $15,000** **($11,000)**

1045. No Lot.

1046. Original Martian ray gun pistol from *Mars Attacks!*. (Warner Bros., 1996) This screen-used Martian blaster pistol measures 15 x 7" and is fashioned from cast resin and metal, hand-painted in green, red, and black with silver accents. Exhibits minor production soiling and wear, otherwise in Fine condition. **$2,000 – $3,000**
($3,250)

1048. "James" stop-motion puppet on wire armature from *James and the Giant Peach*. (Walt Disney Pictures, 1996) Foam-latex over wire armature, 9 ½ in. tall perfectly detailed and dressed "James" stop-motion animation puppet from *James and the Giant Peach*. Even the hand-made clothing is beautifully detailed with wrinkles, soiling, buttons, etc. Very Fine with little evidence of production use. **$4,000 – $6,000**
($4,000)



1047. Original "Martian" stop-motion animation puppet from *Mars Attacks!* (Warner Bros., 1996) This is a beautifully detailed Martian stop-motion animation puppet from this classic Tim Burton film. The producers had originally planned to use stop-motion animation for all the Martian scenes; however, they ultimately decided upon computer generated animation and based their animation upon these stop-motion puppets. The puppet stands approx. 14 ¾ in. tall and is built of a steel and aluminum armature, covered in foam latex which has been painstakingly airbrushed to the highest detail. This is a fantastic artifact from *Mars Attacks!* which has garnered a large cult following since its release. Comes with Warner Bros. certificate of authenticity. **$6,000 – $8,000**
($10,000)

1049. Miniature house from *James and the Giant Peach*. (Walt Disney Pictures, 1996) Nicely detailed 8 x 7 x 4" wooden house with composite surfacing and interior gels for lighting effects (lighting not present) for the animated sequences of *James and the Giant Peach*. Tiny surface chips from production use, else Fine. With LOA signed by Henry Selick. **$400 – $600** **($400)**

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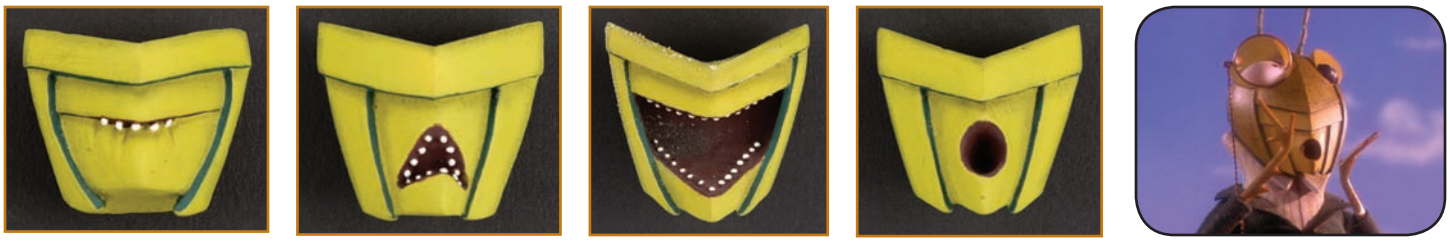

1050. Four Grashopper facial elements from *James and the Giant Peach*. (Walt Disney, 1996) A wonderful display of four original "Grasshopper" mouth facial elements in various expressions with bared teeth. Constructed of resin with hand-painted detailing and measuring approximately 1 in. x 1 in. Mounted to foamcore board and framed. Makes a perfect diplay piece. **$400 – $600** **($400)**

1051. Miniature color prop map used by James in *James and the Giant Peach*. (Walt Disney Pictures, 1996) Prop paper cardstock folded map, 1 ¾ x 4 ¾ in. (folds down to 1 ¾ x 1 in.) used by hero "James" in his travels within the fantasy animated world that leads him to New York, the destination and route featured on this tiny wonderful artifact. A few dampstains and separations from production use, else Fine. **$200 – $300** **($750)**

1052. Ladybug maquette from *James and the Giant Peach*. (Walt Disney Pictures, 1996) Master maquette model of the "Ladybug" character measuring 10 ½ x 9 ½ in. fashioned of acrylic with wire trim, hand-painted with extraordinary detail. This impressive figure served as a visual 3-dimensional model for animators to craft the individual stop-motion figures required for production. Custom mounted to a wooden base and pedestal and includes a screen-used miniature purse. A few tiny flecks of missing paint, else Very Fine condition. **$4,000 – $6,000** **($4,000)**

1053. Full-scale pirate ship crow's nest from *James and the Giant Peach*. (Walt Disney, 1996) This impressive filming "miniature" stands a full 41 in. tall x 21 in. diameter and is clearly seen in the film when James and Miss Spider are standing at the rail looking down from it. Constructed from wood, carved Styrofoam, rope and other details, all hand-painted to black and silver to resemble sea-weathered timber and rigging. The craftsmanship and attention to detail is fantastic. **$2,000 – $3,000** **($2,000)**

1054. Screen-used Centipede puppet from *James and the Giant Peach*. (Walt Disney, 1996) This screen-used Centipede puppet from *James and the Giant Peach* appeared in several sequences throughout the film. It has been chemically treated, and kept in the included Plexiglass case, out of bright light, to preserve the rubber. At a point in the production, some performances required one pair of arms a bit longer on a particular puppet, to extend the character's reach. This is that puppet; you can find shots in the movie that show the second pair of arms modified to be a bit longer by lengthening the wrist to stick out past the sleeves. The steel ball-and-socket armature is especially complex, as the character has a dozen arms, along with his two legs. The paint job is exactly as it was when Centipede finished his last shot; that includes the fingerprints of the animator, as there was no longer a need for the routine clean-up by the puppet fabricators. His head sports a pair of retro-reflective eyes to look more insect-like. The complex mouth armature can still change the mouth shape, but such activity will not be good for the foam rubber. The body rubber is in fair condition, with some of the skinny arms getting fragile, while the thorax is still in better condition. The twelve two-fingered hands have been recovered with new latex, and the original "street fighter" fingerless gloves remain intact. This screen-used puppet stands 15" tall. **$10,000 – $12,000** **($32,500)**

1056. Hero "James" head animatable with internal mechanics from *James and the Giant Peach*. (Walt Disney, 1996) This hero "James" head features foam latex skin covering a complex fully mechanical head with hinged jaw "bones", eyebrows and removable eyes for replacement animation. Used in several scenes and kept wrapped so the foam is still animatable. Measures approx. 3 in. tall. **$1,500 – $2,500** **($5,000)**

1055. No Lot.

1057. Hero Headless Horseman throwing dagger and technical drawing from *Sleepy Hollow*. (Paramount, 1999) Hero Headless Horseman throwing dagger with a resin blade, brass hilt and resin handle realistically hand-painted to appear like weathered bone. Accompanied by a hand-drawn technical drawing of a retractable blade dagger used in the production. Measures 14 ½ in. long. **$600 – $800** **($850)**

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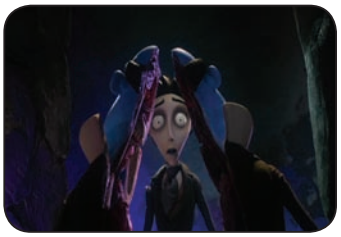
1058. Maid maquette head from *Corpse Bride*. (Warner Bros., 2005) Maquette head of the Maid constructed from resin and airbrushed in subtle tones of grey. Measures 3 in. tall x 2 ¼ in. wide and mounted to a black wooden base for display (measures 7 in. tall). Used by Tim Burton and the artists at McKinnon and Saunders to determine the look of the character. **$400 – $600** **($400)**

1060. Victoria Everglot maquette from *Corpse Bride*. (Warner Bros., 2005) Maquette head of the Victoria Everglot constructed from resin and airbrushed matte white. Measures 2 ½ in. tall x 2 ¼ in. wide and mounted to a wooden base for display (measures 5 ¾ in. tall). Used by Tim Burton and the artists at McKinnon and Saunders to determine the look of the character. **$400 – $600** **($700)**

1059. Barkis Bittern maquette head from *Corpse Bride*. (Warner Bros., 2005) Maquette head of the Barkis Bittern constructed from resin and airbrushed matte grey. Measures 4 ¼ in. tall x 2 ½ in. wide and mounted to a wooden base for display (measures 6 ¾ in. tall). Used by Tim Burton and the artists at McKinnon and Saunders to determine the look of the character. **$400 – $600** **($425)**

1061. Set of miniature models and candy pea pod from *Charlie and the Chocolate Factory*. (Warner Bros., 2005) These miniature pieces of set dressing can be seen whenever the town is seen on a grand scale, as a miniature set was used to reproduce the huge city. The pieces are a tiny phone box (measures 3 ½ in. tall x 1 ½ in. wide, mail box (measures 1 ½ tall x 1 in. wide) and newspaper dispenser (measures 2 ¼ in. tall x 1 in.). The small pieces have been purposely painted to appear dirty and weathered, and even show some evidence of snow on them. Also included is a 16 in. long candy pea pod from the production with oversize yellow, pink, red, blue and green peas. **$800 – $1,200** **($800)**

1062. Victor Van Dort hero stop-motion animation puppet from *Corpse Bride*. (Warner Bros., 2005) This is the incredible stop-motion puppet of the hesitant Victor Van Dort (voiced by Johnny Depp). The puppet stands 18 ¼ in. tall and is built of a steel and aluminum armature with resin and silicone elements on the head with rubber-covered hands. The internal mechanics within the head are literally constructed with the precision of a Swiss watch with a series of paddles and pins, controlled via an Allen wrench inserted at the top of the head, which produced every expression made by Victor in the film! The clothing is highly detailed with studio distressing. Complete stop-motion puppets from Corpse Bride are exceedingly difficult to obtain – key characters even more so. Truly a landmark in the technology of stop-motion animation. Mounted to a custom faux-cobblestone wooden base. **$22,000 – $25,000** **($27,500)**



1063. Split Man stand-in puppet from *Corpse Bride*. (Warner Bros., 2005) Stop-motion puppet of the "Split Man" that Victor Van Dort encounters leaving the tavern. The puppet stands 16 in. tall and is built of a steel and aluminum armature with resin and silicone elements on the head with rubber-covered hands. The clothing is highly detailed with studio distressing. Complete stop-motion puppets from Corpse Bride are exceedingly difficult to obtain. Exhibits minor wear at the right shoulder. Mounted to a custom wooden base and accompaniedby a Warner Bros. COA. **$12,000 – $15,000** **($12,000)**

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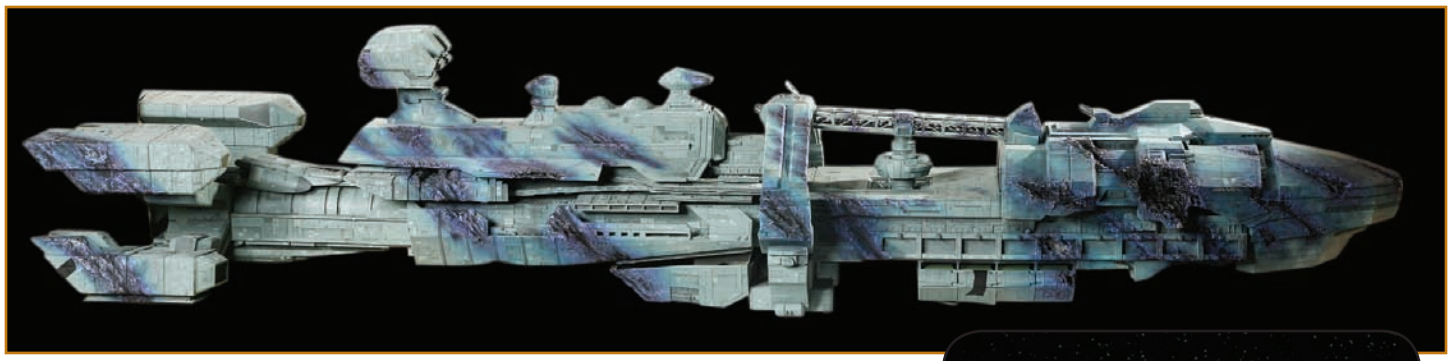
***1064. Large Da Vinci glider flown by Bruce Willis "Hudson Hawk" in *Hudson Hawk*.** (TriStar, 1991) This meticulously built prop glider is based on a design by Leonardo Da Vinci, and was one of the key historical artifacts stolen by master cat-burglar, "Hudson Hawk", played by Bruce Willis. This impressive prop glider measures 5 ft. tall x approx. 10 long from nose to tail and features a full 25 ft. wingspan. It is constructed of a pliable, sturdy fabric stretched over a plywood frame with a complex system of pulleys with rope, completely hand-detailed to appear like age-worn stretched leather and materials which would have been available to Da Vinci. The glider sits on a custom-made rolling base, with partial detachable wings for easier movement. A breathtaking piece of prop machinery, the attention to detail is truly remarkable. It exhibits some wear with cracking and fabric tears; otherwise, very good condition. Special shipping arrangements are required for this large piece. **$3,000 – $5,000** **($3,750)**

***1065. Screen-used miniature New York Subway Car and Platform from *Money Train*.** (Columbia, 1995) This incredibly detailed filming miniature consists of silver subway car on the track platform, replete with support beams, roof and back wall of subway tunnel. Measures 75 in. long x 15 in. wide x 20 in. tall, it is constructed of metal, wood, fiberglass and resin. Incredibly intricate down to the finest of details, including rivets, "Danger" signs, distress to paint and the requisite grit and grime applied to the tracks and wheels. Special shipping arrangements will have to be made due to the size of this lot. **$1,000 – $1,500**
($1,000)



***1066. Hero Rodger Young filming miniature from *Starship Troopers*.** (TriStar, 1997) This is the hero filming miniature of the Rodger Young which exhibits battle damage sustained from the Plasma Bug surface-to-space barrage that eventually destroys the ship. This impressive filming miniature measures a full 9 ft. long x 24 in. tall x 30 in. wide. It is constructed from cast resin elements with styrene details, and meticulously hand-painted and scored hull to simulate the intense plasma ball attack. The forward section exhibits blast damage that exposes the intricate architectural details of multiple floors within the hull. It still has the lights, electronics and fiber optics attached for the filming sequences. The ship is crated and will require special shipping arrangements. A very impressive and highly detailed model. **$3,000 – $5,000** **($35,000)**

1067. Harrier jet filming miniature from *True Lies*. (TCF, 1994) McDonnel Douglas AV-8B Harrier model. This highly detailed miniature is the only Harrier model used in the film. To insure it would intercut with the full scale mockup "flown" by Arnold Schwarzennegger, both the miniature and lifesize versions were constructed by master modeler Don Pennington, a consistent Cameron collaborator from *Terminator 2* through *Titanic*. This impressive prop measures 102 in. long x 68 in. wide x 26 in. tall. Special shipping arrangements required. **$3,000 – $5,000** **($18,000)**

1068. Screen-used missile filming miniature from *True Lies*. (TCF, 1994) This is the screen used missile which Harry Trasker (Arnold Schwarzennegger) blasts into a building with lead terrorist Art Malik clinging on for dear life. Trasker utters the immortal line, "You're fired!" as the missile and terrorist explode. Made of hand-milled steel and aluminum, it measures 107 in. long x 23 in. wide x 23 in. tall. **$800 – $1,200** **($850)**

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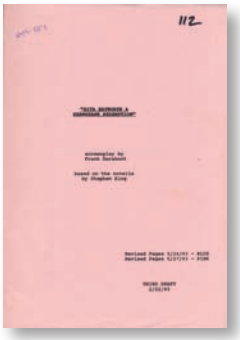
1069. Doll from *Interview with the Vampire*. (Warner Bros., 1994) Victorian-style doll which belonged to Kirsten Dunst's character "Claudia", the troubled vampire who was forever trapped in a child's body. In the film, she had a collection of dolls created in her likeness – one presented to her each year on the date of her "birth into darkness". The doll feature a porcelain head, hands and feet, a beautiful gold silk dress and measures nearly 20 in. tall on a custom-made wooden base. The matching silk hat exhibits a tear at the rear but can be easily repaired. With Warner Bros. COA. **$400 – $600** **($2,500)**



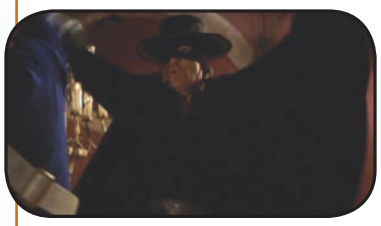
1072. Morgan Freeman "Ellis Boyd 'Red' Redding" Shawshank Prison shirt from *The Shawshank Redemption*. (Columbia, 1994) Striped cotton work shirt worn by Morgan Freeman as "Ellis Boyd 'Red' Redding" with sewn-on inmate number patch "30265" on the left breast. Comes with an original shooting script from the film (working title Rita Hayworth & Shawshank Redemption) and comes with a signed letter of provenance from a crewmember who obtained the shirt following the film's completion. **$1,000 – $1,500** **($7,000)**

1070. William Sadler "Heywood" hero costume from *Shawshank Redemption*. (Columbia, 1994) Blue cotton workshirt as William Sadler as "Heywood" with sewn-on inmate number patch "32365" on the left breast and blue jeans with red cloth stripe along the outside leg with Western Costume Co. stamp on the inside waistband. Internal label on shirt handwritten "Heywood". **$1,000 – $1,500** **(Passed)**

1073. Nicholas Cage "Castor Troy" pair of gold stunt pistols from *Face/Off*. (Touchstone, 1997) Pair of stunt resin guns used by Nicholas Cage as "Castor Troy" in the popular action film, *Face/Off*. These signature guns are visible during the standoff between Cage and John Travolta "Sean Archer". Framed in an elaborate display reproducing the film title and the color print of the standoff scene. Display measures 29 in. x 40 in. **$1,500 – $2,000** **($4,500)**

***1071. Model of Dr. Frankenstein's lab from *Mary Shelley's Frankenstein*.** (TriStar, 1994) Pre-production art department model, created for reference for director Francis Ford Coppola's approval. Laid out on a piece of foamcore made mostly from small pieces of wood and sections of foam board, this is a simple model of Dr. Frankenstein's lab measuring 53 ½ in. long x 33 in. wide x 16 in. tall. It has production notes handwritten on the foam board and miniature pieces of furniture and other pieces. **$300 – $500** **(Passed)**

1074. Mel Gibson "William Wallace" production made claymore sword and leather scabbard from *Braveheart*. (TCF, 1995) Impressive two-handed claymore sword measuring a full 54 ½ in. long and featuring a leather wrapped handle, brass hilt and pommel. Includes a leather belt and scabbard that fits the lower tip in the sleeve. It exhibits some tarnishing of the blade, scuffing and abrasion of the leather; otherwise, very good condition. An early production model later changed to a silver pommel and cross guard. **$6,000 – $8,000** **($6,000)**



1077. Zorro cape from *The Mask of Zorro*. (TriStar, 1998) Long black wool cape with applied rubberized fabric decoration on the back, lower and front hems, with black silk ribbon tie at the throat and elastic cord ties. This signature cape was worn by Banderas throughout the movie and is clearly seen in multiple fight sequences. With Columbia COA. **$800 – $1,000** **($800)**

1075. Mel Gibson Pick Axe from *Braveheart*. (TCF/Paramount, 1995) Wood handle with foam rubber head and aluminum side support bracing, measuring approx. 28 in. long. Used by Mel Gibson in his role as "William Wallace" during the first half of the first battle scene against the English. He kills a number of the king's soldiers with it. A fantastic piece! **$2,000 – $3,000** **($2,000)**

***1078. Pair of ornate red chairs from *The Mask of Zorro*.** (TriStar, 1998) Ornate red wooden chairs with gold trim and tassels and trimmed in red felt. This style of chair is visible in the background during Stuart Wilson's "Don Rafael Montero" speech to the local throng. **$300 – $500** **($300)**

1076. Antonio Banderas hero "Alejandro Murrieta" bullwhip from *The Mask of Zorro*. (TriStar, 1995) Signature hero bullwhip used by Antonio Banderas as "Alejandro Murrieta" in *The Mask of Zorro* of made of black kangaroo hide and measuring 10 ft. long. This style bullwhip is clearly visible being worn on Banderas' belt during multiple key fight sequences. **$2,000 – $3,000** **($2,000)**

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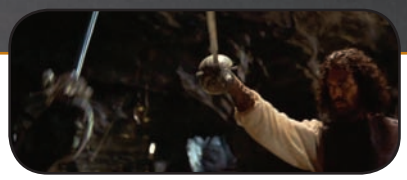
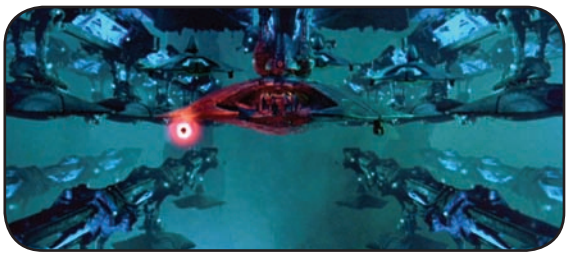


1079. Antonio Banderas Sword from *The Mask Of Zorro*. (TriStar, 1998) Metal rapier with leather handle and metal handguard. With leather and metal scabbard. Used by Banderas as Alejandro Murrieta, Zorro in training, during the first half of the film, and by Anthony Hopkins, in the role of Don Diego de la Vega, during the training session with the young Zorro. **$2,000 – $3,000** **($2,250)**

1080. Antonio Banderas hero "Zorro" costume from *The Mask of Zorro*. (TriStar, 1998) Hero costume consisting of a custom-made black mask with integral fabric wrap, black blouse, black suede tight-fitting pants, black belt, black leather gauntlet gloves, hand-tooled leather knee boots, and long floor-length cape with jeweled chain clasp. This costume was made for Banderas in his signature role as "Zorro", and is complete except for the wide-brimmed hat. Accompanied with a signed photograph of Banderas in costume. This signature costume was originally acquired from Sony Pictures studios after the film was released. **$20,000 – $30,000** **(Passed)**

1081. Antonio Banderas hero "Zorro" sword from *The Legend of Zorro*. (Columbia, 2005) Signature rapier-style sword used byAntonio Banderas as "Alejandro Murrieta" in *The Mask of Zorro*. Constructed from an aluminum blade with pot metal hilt and leather wrapped handle, this finely detailed prop weapon resembles an antique weapon. Used by Antonio Banderas as well as Anthony Hopkins in the film. **$2,000 – $3,000** **($4,250)**



1082. *Independence Day* docking port for alien fighter craft from interior of mothership. (20TH Century-Fox, 1996) Highly detailed fiberglass and cast resin docking mechanism which receives the individual alien fighter spacecraft for their reconnaissance inside the giant mothership. A series of these docks is seen in use at the point in the film where Will Smith and Jeff Goldblum enter the mothership to plant a computer virus and nuclear device. Coated with a textured, organic-looking surface to imply exposure to millennia of space travel. Fine with minor signs of production use. **$600 – $800** **(Passed)**

1083. Hero "City Killer" Alien Spacecraft from *Independence Day*. (TCF, 1996) This is the incredible hero filming "miniature" of the alien mothership from *Independence Day*, a.k.a. the "city killer" ship that vaporized The White House, downtown Los Angeles and Manhattan. This impressively detailed piece measures a full 8 ft. in diameter and stands 66 in. tall on its base. It features a textured, organic-looking surface to imply exposure to millennia of space travel and has its mechanical pulleys and levers as well as a full bevy of electroncs and fiber optic bundles in place. It is mounted upside down (with bay doors opening upwards) so as to allow the visual effects production team to work on the piece between takes without having to crawl underneath. Certainly the destructive highlight of the film, this is the mothership that hovers into place, opens the bay doors and releases its awesome energy beam attack. Special shipping arrangements are required for this large, heavy piece. **$4,000 – $6,000** **($7,000)**

1084. *Escape from L.A.* 6 ft. miniature "Shark 3" hero submarine. (Paramount, 1996) Fiberglass, resin, metal and plastic model for special-effects and composite shots of the "Shark 3" nuclear-turbine futuristic high-speed submarine. This craft is the only way *Escape from L.A.* hero Snake Plissken can navigate through post-earthquake, undersea Los Angeles. Model is beautifully crafted for detailed effects shots, and measures 6 ft. long x 14 in. diameter. Very Fine with virtually no production wear. **$3,000 – $5,000** **(Passed)**

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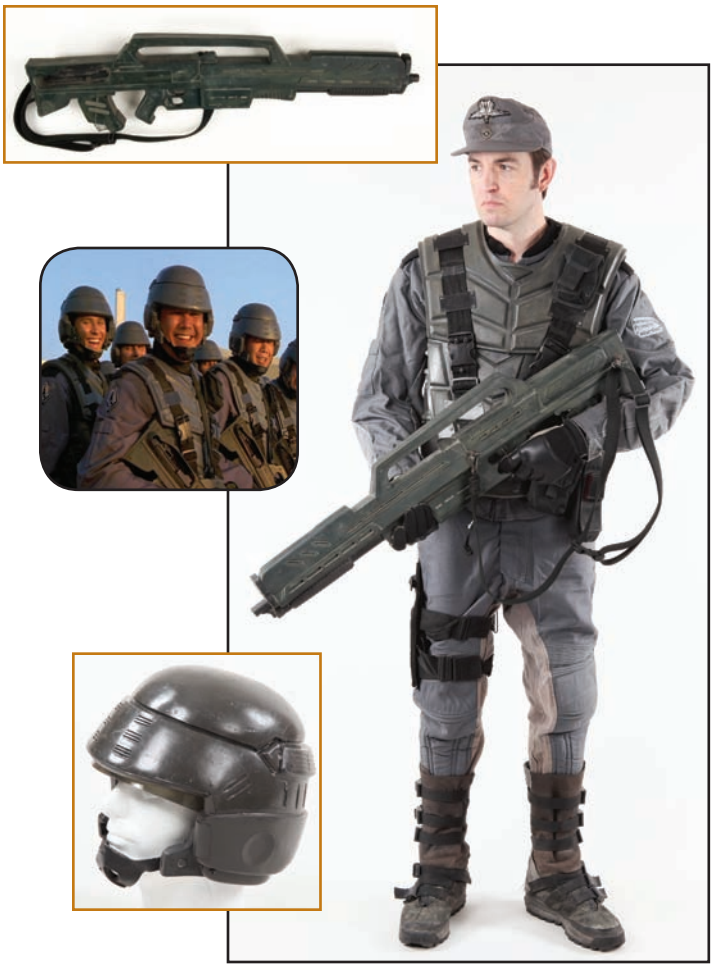
1085. Hummer vehicle filming miniature from *Broken Arrow*. (TCF, 1996) This meticulously detailed miniature Hummer measures a full 36 in. long and features the small figures of John Travolta "Maj. Vic 'Deak' Deakins' and Howie Long "Kelly". This filming miniature is seen in the car chase across the desert and is plainly visible when the undercarriage is pictured to show a ruptured fuel line. An impressively built filming miniature from this popular action film. **$4,000 – $6,000** **($4,000)**



1086. Complete trooper costume from *Starship Troopers*. (TriStar, 1997) Complete trooper costume including Adidas boots, resin helmet, pants, jacket with patches on sleeve and chest, two-piece hard rubber chest armor with accessory fittings, utility belt with faux knife, gloves, black wool beret and two hats and stunt rifle. Some of the pieces have the first name of the actor written inside, several different actors comprise the costume. Exhibits some production wear; otherwise, very good condition. **$600 – $800** **($1,400)**

1087. Frances Fisher "Ruth DeWitt Bukater" antique Edwardian necklace from *Titanic*. (TCF, 1997) This antique faux crystal and pearl necklace was worn prominently by Fisher during some of the key scenes from the film – the Grand Staircase sequence and the Eventful Dinner sequence. Obtained from the rental house who rented only antique items for this epic production. **$1,000 – $1,500** **($4,250)**

1088. No Lot.

1089. Miniature deck chair and bench from *Titanic*. (TCF, 1997) 1/8 scale miniature deck chair and bench from the deck of the H.M.S. Titanic filming miniature. Constructed of resin and plastic elements, each is hand-painted in detailed to appear like cane, wood and wrought iron. **$800 – $1,200** **(Passed)**

1090. Miniature TAC fighter model from *Starship Troopers*. (TriStar, 1997) Highly detailed miniature TAC fighter model from *Starship Trropers* with 4 in. wingspan. These 4 in. wingspan fighters were used in the scene introducing TAC fighters on the back of the Roger Young. Constructed from resin with clear plastic canopy windows and hand-painted with an impressive level of detail. Small portion of the right rear stabilizer is missing. A finely detailed miniature prop. **$500 – $700** **($800)**

1091. Space Shuttle filming miniature from *RocketMan*. (Walt Disney, 1997) Impressive Space Shuttle filming "miniature" measuring a full 6 ft. long. This was the Shuttle the crew flew on their mission to Mars. Incredibly detailed with a fine level of craftsmanship. Will require special shipping arrangements. **$4,000 – $6,000** **(Passed)**

***1092. Large globe from jet car interior from *Men In Black II*.** (Columbia, 2002) Large transparent globe with green map on black plastic base. Compressed into a round flat shape and fits perfectly into the base. This is one of the futuristic apparati on the dash of the car that memorably transforms and rockets through the Times Square during the exciting chase scene in the film. **$300 – $500** **($325)**

1093. Mangalore head with goggles from *The Fifth Element*. (Gaumont, 1997) Hero Mangalore head constructed of silicone with air-brushed highlights. This is one of the finest surviving head appliances we'eve ever encountered from this cult film, since most did not survive after the rigors of filming. Also includes the hard plastic goggles with integral red lenses. The head exhibits minor wear, but overall the silicone remains in excellent condition. **$3,000 – $5,000** **($7,500)**

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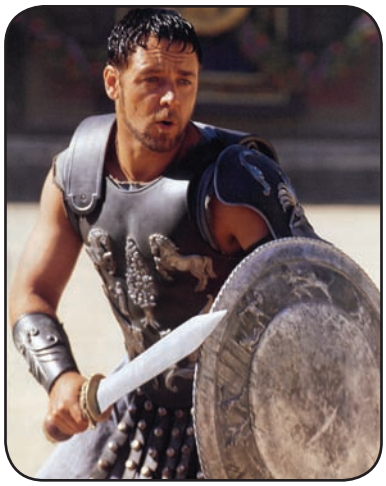
1094. Collection of screen-used articulated monster puppets from *Hideous!*. (Full Moon, 1997) Collection of three screen-used monster puppets including a mutated Zombie, creature from the jar and skeletal Porcupine. Constructed of foam latex over poseable metal armatures. The Porcupine monster is mounted on a wooden base. This gruesome trio of monsters vary in size from 17 in. tall (Porcupine) up to 20 in. tall. They exhibit some latex deterioration but remain in very good condition. **$800 – $1,200** **(Passed)**

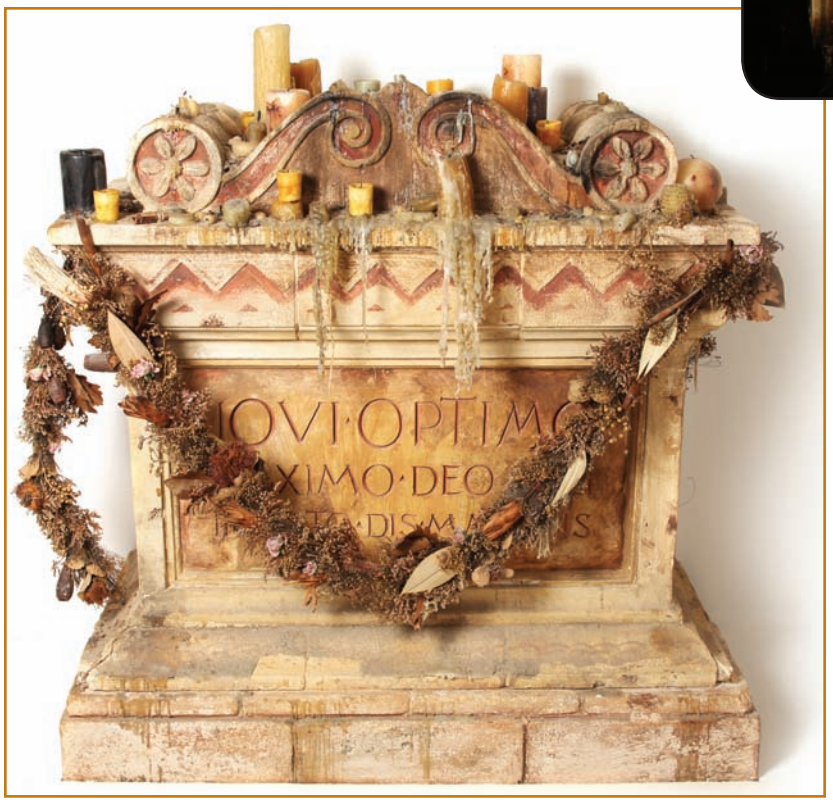
***1096. Large scale miniature golf castle from *Stuart Little*.** (Columbia, 1999) This impressive castle was Stuart Little's family home on the miniature golf course festooned with spires and towers. Constructed of dense molded foam with resin elements, it measures an impressive 48 in. square with hand-painted details to appear like weathered stone. Special shipping arrangements are required for this piece. **$600 – $800** **(Passed)**

***1095. French Terrot scooter from *Madeline*.** (Columbia, 1998) Vintage black French scooter made by Terrot with attached bull horns and beige seats. This destictively-styled scooter is featured prominently throughout the film and ridden by Kristian de la Osa "Pepito". The scooter is untested but cosmetically in excellent condition. Special shipping arrangements are required for this piece. **$1,500 – $2,500** **(Passed)**

***1097. Full-size sailing ship filming miniature from *Stuart Little*.** (Columbia, 1999) Wamrath model used for special effects shots with attached lights, fiber optics and electrics. Seen in the store window in the film, this was the "bad kid's" boat that races Stuart's boat on the Central Park lake. This impressive large-scale sailing ship filming "miniature" measures an impressive 10 ft. long x 6 ft. tall x 24 in. wide. Constructed of fiberglass with resin details and with track attachment mounts on the keel for filming it riding the waves of the toy store window. Special shipping arrangements are required for this heavy piece. **$2,000 – $3,000** **(Passed)**



1098. Russell Crowe "Maximus" iconic chest armor from *Gladiator*. (DreamWorks, 2000) Made of leather with silver painted accents and detailing, this is the armor worn by Maximus during his battles at the Roman Coliseum. Mounted on a custom form with replica undertunic to round out the display. Comes with a COA from DreamWorks. **$12,000 – $15,000 ($32,500)**



1099. Altar from *Gladiator*. (DreamWorks, 2000) Constructed of a wooden frame and meticulously hand-detailed to resemble carved stone. Decorated with shells, candles and draped with garlands of dried flowers and grasses. It bears the inscription "Jovi Optimo Maximo Deo Soli Invicto Dis Manubis", "To the greatest and best God, Who shuns ambition, To the shades of the departed". This impressive set piece is used in the sequence where Oliver Reed "Proximo" is murdered by Commodus' men. Measures 41 in. tall x 26 in. deep x 48 in. long. Will require special shipping arrangements. **$1,000 – $2,000 (Passed)**

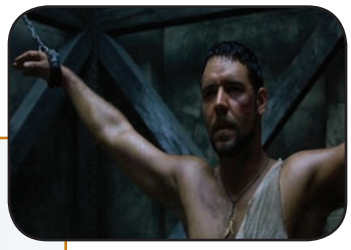
1100. Connie Nielsen "Lucilla" multi-layered black gown from *Gladiator*. (DreamWorks, 2000) Elegant three-piece ensemble consisting of a simple black column underdress with gold embroidery at the top wrapped with a sheer drape of fabric pinned at the shoulder, plus a black stole to drape around the arms. Worn by Connie Nielsen "Lucilla" in the scene when Joaquin Phoenix "Commodus" tells Lucilla's son that he controls his destiny. Comes with a DreamWorks COA. **$800 – $1,200 ($1,200)**

1101. Prop metal sword and scabbard from *Gladiator*. (DreamWorks, 2000) Prop metal sword with wood handle and finial, housed in a brown sued covered scabbard with brass detailing and leather leg straps. Knuckle guard has brass run cast with the letters "SPQR" (Senatus Populusque Romanus: The Senate and the People of Rome") – the symbol of the Roman Legion and the motto of the city of Rome. Measures 32 in. in length. A finely crafted prop from this epic film. **$1,000 – $1,500** **($1,000)**

1102. Praetorian Guard costume from *Gladiator*. (DreamWorks, 2000) Impressive screen-worn complete Praetorian Guard costume worn by a member of the Emporer's trusted guard. It consists of a purple wool three quarter length tunic and drawstring pants, plastic chest armor with shoulder guards, full length purple wool cape, leather cingulum, two greaves, two braces, tan leather boots with leather lace ups and a plastic helmet with eagle emblem. In fine condition. **$1,200 – $1,500** **($1,600)**

1103. Roman Legionnaire costume from *Gladiator*. (DreamWorks, 2000) Complete screen-worn Roman Legionnaire costume worn during the memorable battle sequence in the opening of the film. It consists of a three-quarter length rust colored tunic, plastic chest armor with shoulder guards, rust colored wool cape, leather cingulum, two greaves, two braces, a pair of knee length tan leather boots, wool pants and a plastic helmet. The left side cheek armor is broken but can easily be repaired. In fine condition. **$800 – $1,200** **($2,250)**

1104. Wooden parade banner from *Gladiator*. (DreamWorks, 2000) Wooden parade banner with Caesar emblem and golden hand and tattered Roman Legion standard seen following the epic battle sequence in Germania. Comes with DreamWorks COA. **$400 – $600** **($750)**

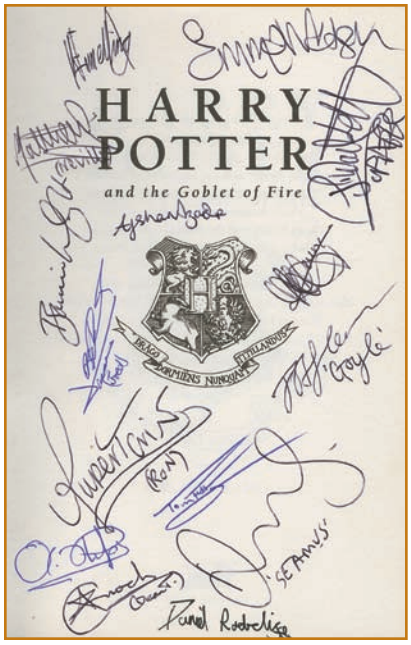


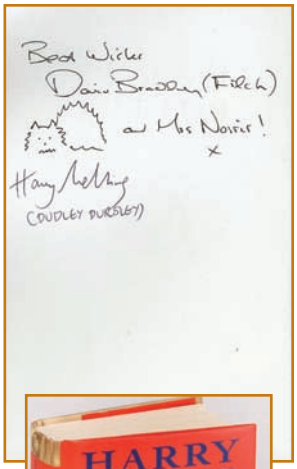
1105. Russell Crowe hero "Maximus" tooth necklace from *Gladiator*. (Universal, 2000) Distinctive fang worn as a necklace by Russell Crowe as "Maxiums". Constructed of resin and hand-painted to appear like an ancient, weathered tooth and worn on a length of rough thread. The tooth measures 1 ½ in. long. With COA from Universal Pictures. **$1,200 – $1,500** **($1,800)**

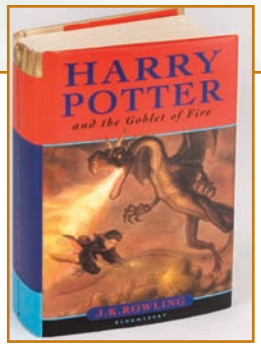
1106. Prop sword from *Gladiator*. (DreamWorks, 2000) Prop sword from the Arena scenes of the Oscar-winning film, *Gladiator*. These swords can be seen in the battle scenes which take place in the Coliseum. Aluminum blade measures 21.5" with an 8" handle. In fine condition, with expected wear and distress. **$600 – $800** **($600)**

1107. Arnold Schwarzenegger Hero and Stunt "Foosh" hand-guns from *The 6th Day*. (Sony, 2000) Hero resin and rubber stunt "Foosh" guns used by Arnold Schwarzenegger as "Adam Gibson" in *The 6th Day*. Impressively crafted with hand-painted details. They exhibit minor wear from production use. **$1,500 – $2,500** **($1,600)**

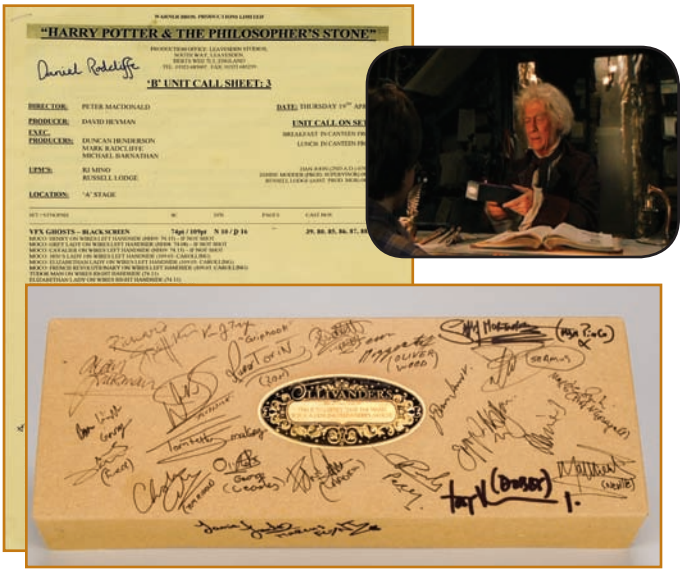
1108. Arnold Schwarzenegger hero leather jacket and sweater from *The 6th Day*. (Columbia, 2000) Brown leather bomber jacket with numerous "Airborne" and "Special Warfare Forces" patches on the shoulders and chest, together with a dark green knit sweater as worn by Arnold Schwarzenegger in his role as "Adam Gibson" through much of the film. **$1,000 – $1,500** **($1,400)**







1109. *Harry Potter and the Goblet of Fire* book signed by the principal cast members. Rowling, J. K. Harry Potter and the Goblet of Fire. Bloomsbury, London, (2000). Octavo. First Edition, later impression. Signed on the verso of the front free endpaper and title page by the following cast members of the film: David Bradley (Argus Filch) who has included a small drawing of his character's cat, Mrs. Norris, Harry Melling (Dudley Dursley), Daniel Radcliffe (Harry Potter), Emma Watson (Hermione Granger), Rupert Grint (Ron Weasley), Matthew Lewis (Neville Longbottom), Alfie Enoch (Dean Thomas), Devon Murray (Seamus Finnigan), Bonnie Wright (Ginnie Weasley), James Phelps (Fred Weasley), Josh Herdman (Gregory Goyle), Katie Leung (Cho Chang), Oliver Phelps (George Weasley), Afshan Azad (Padma Patil) and Jamie Waylett (Vincent Crabbe). A touch of edgewear to the jacket edges; otherwise, Near fine condition. A rare book to find with so many cast signatures. **$2,000 – $3,000** **(Passed)**



1110. Screen-used cast signed magic wand box from *Harry Potter and the Sorcerer's Stone*, accompanied by a production call sheet. (Warner Bros., 2001) Original screen-used wand box given out to the attendees of the UK premier of the film, constructed of cardboard with gold decal on the cover reading *"Ollivander's – This is to certify that the wand box is a genuine Ollivander's article"*. Signed in black ink by a host of cast members, including Robbie Coltrane (Hagrid), Sean Biggerstaff (Oliver Wood), Warwick Davis (Prof. Flitwick), Rupter Grint (Ron Weasley), Devon Murray (Seamus Finnigan), Verne Troyer (Griphook the Goblin), Alan Rickman (Prof. Snape), Emma Watson (Herminoe), Richard Griffiths (Uncle Vernon), Maggie Smith (Prof. McGonagall), Tom Felton (Malfoy), John Hurt (Ollivander), Bonnie Wright (Ginny), James Phelps (Fred), Chris Rankin (Percy); Oliver Phelps (George), Matthew Lewis (Neville), Jamie Waylett (Crabbe), Christian Coulson (Tom Riddle), Sally Mortemore (Madame Pince), Toby Jones (Dobby), and Jamie Yeates (Slytherin Quidditch Captain Marcus Flynt). [Note: the last four actors were featured in the second film, *Harry Potter and the Chamber of Secrets*]. The wand box is accompanied by a call sheet for Thursday, April 19, 2001, signed by Daniel Radcliffe (Harry). A great pairing of collectibles from this beloved film. **$2,500 – $3,500** **($2,500)**

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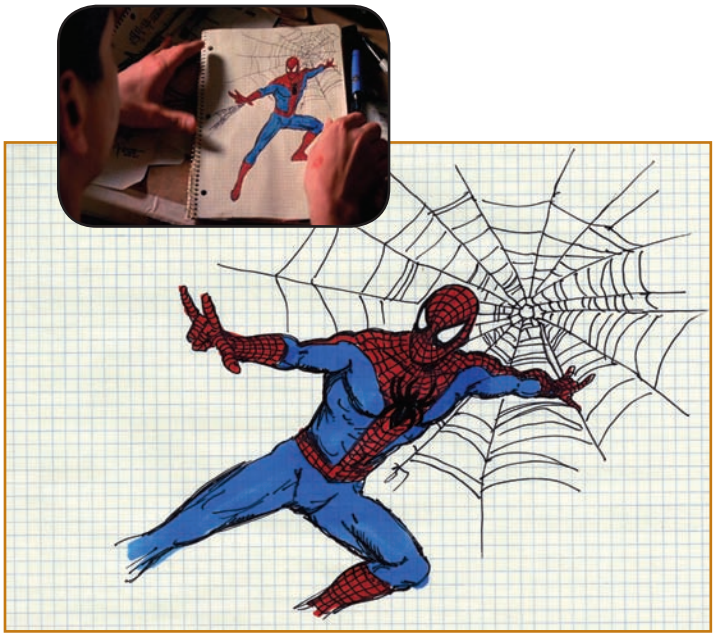
1111. Collection of weapons, shields and detonators from *Ghosts of Mars*. (Sony, 2001) Collection of key props and primitive weapons wielded by the miners inJohn Carpenter's *Ghosts of Mars* including three shields, three spears, one axe and a pair of yellow detonators with red caps. Spears and axe have silver painted rubber points, wooden or aluminum handles. A wonderful group of signature weapons from this cult film. **$200 – $300** **($200)**

1112. Prop Daily Bugle newspaper covers from *Spider-Man*. (Columbia, 2002) Prop Daily Bugle newspaper covers with sensational headlines from *Spider-Man*. Mounted in a framed display with Columbia Pictures COA. **$300 – $500** **($425)**



1113. Original Phil Jimenez comic art from *Spiderman*. (Columbia, 2002) Original artwork featuring Spider-Man against a spider web backdrop, drawn on one page of a 8 ½ x 11 in. spiral bound notebook. Tobey Maguire, in his role as "Peter Parker", is shown in his bedroom furiously drawing various designs and the sketches in the notebook were actually being drawn by his hand double, comic artist Phil Jimenez, on screen in the film. Tobey Maguire finished the drawings on screen but during editing, they cut some of the scene, so you only see him with his colored pens working on, but not completing, the drawings. Comes with Columbia COA. **$3,000 – $5,000** **(Passed)**

1114. Prop art from the John Cusack film *Max*. (Pathé, 2002) 36 x 48 in. print in the Dadaist, collage style, clearly visible in the apartment of John Cusack's "Max Rothman" artist girlfriend in *Max*. Framed. From the collection of actor John Cusack. **$300 – $500** **(Passed)**

1115. Mike Myers "Austin Powers" signature blue velvet suit from *Austin Powers: The Spy Who Shagged Me*. (New Line, 1999) This 1960's Mod style suit was worn by the character "Austin Powers" portrayed by actor/comedian Mike Myers in the 1999 motion picture *Austin Powers : The Spy Who Shagged Me*. The suit was custom tailored for use by Mr. Myers by the film's costume designer Deena Apell, and consists of a blue velvet button front coat with breast and flap pockets with interior psychedelic satin lining and matching pants. This suit is an exact replica of the one worn in the first Austin Powers film with the exception of the lining, which the designer decided to change for the second film. The interior of the jacket is complete with the original Deena Apell designer label sewn inside. This suit is Austin's trademark wardrobe and was worn in multiple scenes throughout the film as well as in promotional posters and images for the production. The suit is in excellent screen worn condition and is accompanied by a letter of authenticity from the costume house that leased the wardrobe directly to the production company. **$6,000 – $8,000** **(Passed)**

1116. Mike Myers "Dr. Evil" signature grey two-piece suit from *Austin Powers in Goldmember*. (New Line, 2002) Signature two-piece grey suit worn by Mike Myers as "Dr. Evil". The distinctively styled suit features a mandarin collar jacket with front zipper and hook-and-eye closure and beltless cuffed pants. An instantly recognizable hero wardrobe item from this popular comedy. **$5,000 – $7,000** **($8,500)**

1118. Mike Myers "Dr. Evil" motorized chairs from *Austin Powers in Goldmember*. (New Line, 2002) Distinctively styled motorized high-back chair used by Michael Myers as "Dr. Evil" during the submarine sequences in *Austin Powers in Goldmember*. Constructed of metal with black vinyl seat cushion, arm rests and head rest. The wheels are concealed by thin sheet metal and has the triangular "E" logo on the rear panel. It features a joystick control (doesn't actuate control of the chair) panel with multiple red buttons labeled" On/Off; Intercom; Vibrassage; Shark Tank; Missle; Laser; Stewardess. This impressive prop measures 42 in. long x 39 in. wide x 54 in. tall, chair not currently functioning. Special shipping arrangements are required for this piece. **$5,000 – $7,000** **(Passed)**

1117. Verne Troyer "Mini Me" signature grey two-piece suit from *Austin Powers in Goldmember*. (New Line, 2002) Signature two-piece grey suit and white t-shirt worn by Verne Troyer as Dr. Evil's sidekick, "Mini Me". The distinctively styled suit features a mandarin collar jacket with front zipper and hook-and-eye closure, beltless cuffed pants and a white t-shirt with rear zipper closure. An instantly recognizable hero wardrobe item from this popular comedy. **$4,000 – $6,000** **($4,000)**

1119. Verne Troyer "Mini Me" motorized chairs from *Austin Powers in Goldmember*. (New Line, 2002) Distinctively styled motorized high-back chair used by Verne Troyer as "Mini Me" during the submarine sequences in *Austin Powers in Goldmember*. Constructed of metal with black vinyl seat cushion, arm rests and head rest. The wheels are concealed by thin sheet metal and has the triangular "E" logo on the rear panel. It features a joystick control (doesn't actuate control of the chair) panel with multiple red buttons labeled" On/Off; Intercom; Vibrassage; Shark Tank; Missle; Laser; Stewardess. This impressive prop measures 40 in. long x 31 in. wide x 47 in. tall, chair not currently functioning. Special shipping arrangements are required for this piece. **$5,000 – $7,000** **(Passed)**

1120. No Lot.

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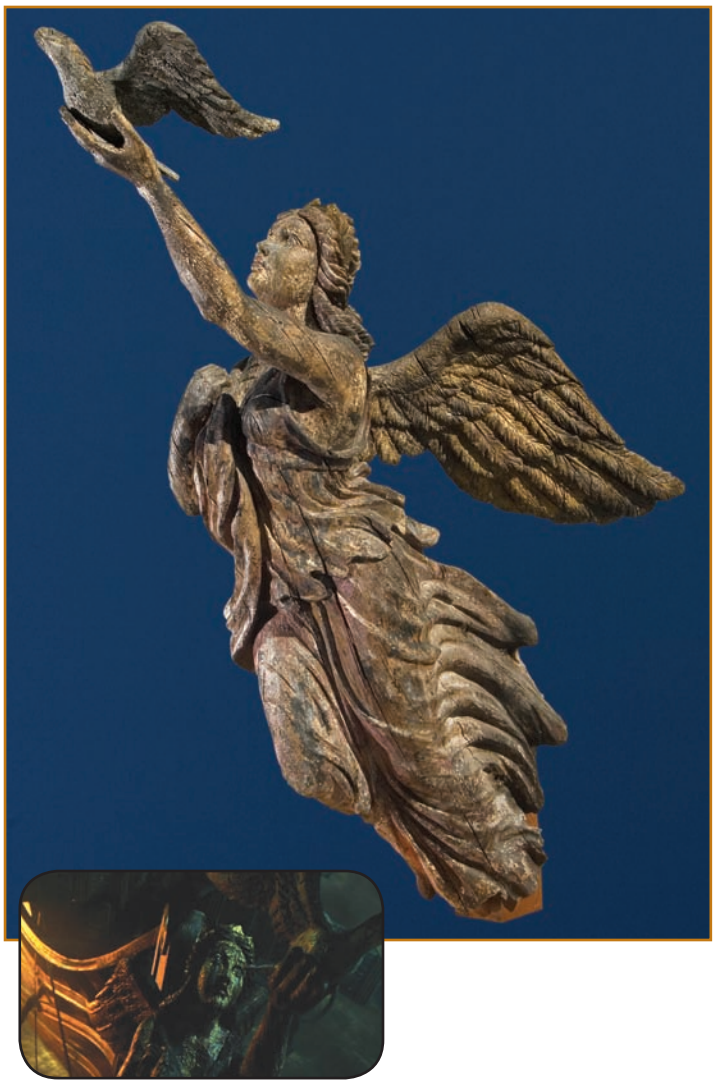


1121. Original screen-used "The Black Pearl" figurehead from *Pirates of the Caribbean – Curse of the Black Pearl*. (Walt Disney, 2003) This impressive figurehead of a winged female angel extending her arm while holding a dove, is created of wood, resin and fiberglass and was mounted at the bow of the cursed pirate ship *Black Pearl*. The figurehead stands approx. 10 ft. high x 4 ½ ft. wide and weighs several hundred pounds. Prominently seen in various exterior sequences of the ship formerly commanded by Capt. Jack Sparrow. Provenance: Disney Online Auctions; accompanied by a copy of the shipping manifest from Disney. **$6,000 – $8,000** **($6,000)**

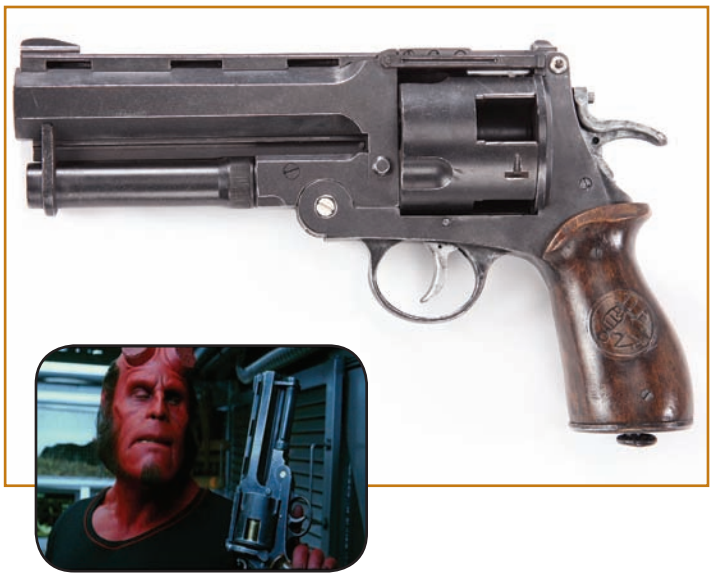
1122. Geoffrey Rush "Capt. Barbosa" flintlock from *Pirates of the Caribbean: The Curse of the Black Pearl*. (Walt Disney, 2003) Stunt flintlock pistol used by Geoffrey Rush as "Capt. Barbosa" in *Pirates of the Caribbean: The Curse of the Black Pearl*. Hard rubber with hand painted silver and gold detailing. A beautifully detailed prop weapon. Measures 20 in. long. **$1,000 – $1,500** **($2,500)**

1123. Kiera Knightley "Elizabeth Swann" hero dagger from *Pirates of the Caribbean: At World's End*. (Walt Disney, 2003) Stunt hero dagger used by Keira Knightley as "Elizabeth Swann" in *Pirates of the Caribbean: The Curse of the Black Pearl*. Hard rubber with hand painted silver, brown and gold detailing to appear like an antique blade. A beautifully detailed prop weapon. Measures 12 in. long. **$400 – $600** **($800)**

1124. Signature "Jack Sparrow" jacket from *Pirates of the Caribbean: The Curse of the Black Pearl*. (Walt Disney, 2003) Signature 10-button jacket with wide cuffs which exhibits studio soiling and distress including fraying of fabric and scuffing of the buttons. It features an interior label handwritten *"Jack #5"* and also includes the original costumers tag reading *"Jack Stunt Work w/ lining"*. Of note, this jacket exhibits reverse button hole detailing from the hero coat. **$8,000 – $12,000** **($18,000)**

1125. Orlando Bloom signature "Will Turner" jacket from *Pirates of the Caribbean: The Curse of the Black Pearl*. (Walt Disney, 2003) Orlando Bloom signature "Will Turner" seven-button brown wool jacket from *Pirates of the Caribbean: The Curse of the Black Pearl*. Feautures wide cuffs and two pockets with wooden buttons. Interior Cosprop, London label. A beautifully made wardrobe item from the film. Includes COA from Disney. **$3,000 – $5,000** **(Passed)**

1126. Kim Jong-Il fighter from *Team America: World Police*. (Paramount, 2004) Kim Jong-Il's MiG-19 fighter filming miniature constructed of resin and meticulously hand-painted. It has small holes at the tips or each wing with attached string for filming the jet during the flight sequence. Measures 7 in. long with a 5 in. wingspan. A wonderful miniature prop from this popular comedy. **$300 – $500** **($350)**



1127. Ron Perlman "Hellboy" hero Samaritan pistol from *Hellboy*. (Sony, 2004) This hero Samaritan pistol was the signature gun used by Ron Perlman as "Hellboy". He wields this massive prop weapon while battling the demons in the film. This hero version was made from hard resin by the legendary WETA workshop for the film and is amazingly detailed, even with rifling cut into the barrel! The handle features the secret agency's logo inscribed on both sides and has the text "Bureau for Paranormal Research and Defense" stamped on the bottom. The prop is static aside from the cylinder, which rotates. The piece is in excellent screen-used condition. **$5,000 – $7,000** **($13,000)**

1128. Eric Bana "Hector" complete costume from *Troy*. (Warner Bros., 2004) Eric Bana's complete "Hector" costume consisting of a suede-lined hard rubber chest armor with attached spear shaft, painted in burnished gold tones to resemble ancient worked metal, dark blue wool wrap decorated with gold emblems and lower fringe, undertunic, gauntlets and additional short spear with hard rubber point. This signature costume is worn by Bana in the memorable death scene where he is killed by Brad Pitt "Achilles". A beautifully crafted hero costume from the epic film. **$5,000 – $7,000** **($5,000)**

1129. No Lot.

1-310-859-7701

1130. Background "V" mask, hat and wig from *V for Vendetta*. (Warner Bros., 2005) Hard plastic face mask with foam inserts for cushioning the actor's face and elastic head band. Includes a wide-brimmed wool hat with integral wig, handwritten inside *"V205"*. Used by a background actor during the climactic final moments of the film. **$600 – $800** **($650)**

***1131. Rickshaw and set pieces from *Memoirs of a Geisha*.** (Columbia, 2005) Rickshaw measures approx. 8 ft. long x 5 ft. wide with floral design seat pads. Also includes Japanese rice paper hanging lanterns (16), black hanging lamp holders (approx. 16), 2 green pillows, 2 prop swords, red horse cover, and a pair of carriage cushions. A wonderful collection of signature props from the film. **$600 – $800** **($600)**

1132. Hero Zorgon spaceship filming miniature from *Zathura: A Space Adventure*. (Columbia, 2005) This impressive Zorgon spaceship filming "miniature" measures a full 6 ½ ft. long x 16 in. wide. This was the hero filming miniature for the shots of the ship for the space travel sequences. Constructed of resin and styrene elements with a meticulously hand-painted finish and intricate detailing. Mounted on a custom-built wooden buck with handles for easy transportation. Special shipping arrangements are required for this heavy piece. **$12,000 – $15,000** **(Passed)**

1133. Daniel Craig stunt pocket knife from *Casino Royale*. (MGM, 2006) Stunt pocket knife used by Daniel Craig as "James Bond" during the eerie bodyworks museum sequence in *Casino Royale*. When the villainous Demetrius attacks him, Bond turns the knife against his assailant and kills him. Constructed of hard rubber and realistically hand-painted. Measures approx. 7 in. long. Includes some production call sheets.
$1,000 – $1,500 **($1,300)**

1134. Rifle from *X-Men: The Last Stand*. (TCF, 2006) Hard rubber stunt rifle with digital camouflage paint scheme. Measures 27 ½ in. long.
$300 – $500 **($1,000)**

1135. "Lady Deathstrike" costume from *X2*. (TCF, 2003) "Lady Deathstrike" costume from *X2* consisting of a black suede and leather-trimmed, zip-front jacket with studio distress bullet holes on the abdomen and right sleeve. Handwritten inside *"Lady Death Strike stunt (No Haress) Water"*. Includes black leather pants with suede lacing along the lower legs. Handwritten inside *"LDS Stunt #1 Harness"*.
$1,500 – $2,500
(Passed)

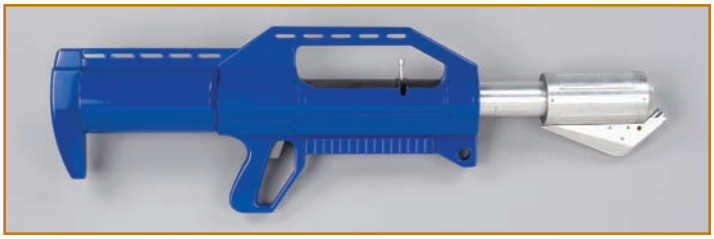
1136. *Superman Returns* large sculptural maquette, plus prop crystal and newspaper. (Warner Bros., 2006) Cast-resin hand-painted sculptural model 24 in. high, created as a costume proposal for changes to previously existing Superman screen portrayals, with cloth cape attached; a 9 ½ in. clear acrylic "Kryptonite" crystal prop with accompanying laser-copy production design illustrating its use; and a prop "Daily Planet" fully-detailed newspaper dated September 28th, 2006 announcing "THE MAN OF STEEL IS BACK", accompanied by (14) laser-printed production designs.
$3,000 – $5,000 **(Passed)**

1-310-859-7701

1137. Executioner costume and display from *300*. (Warner Bros., 2006) This imposing costume and display features a life-size, porcine "Executioner", played by Leon Laderach in the film *300*. It consists of a two-piece costume, upper torso and legs, constructed of substantial foam latex with rear zipper closures on the back of the torso and the lower legs. Miniature stilts are fitted within the legs to allow the actor to stand on them and move around on the bloody "stumps". The arms are fashioned to resemble amputated arm bones mounted with blades and wrapped with chains. The hand-painted skin and meticulous detail are everywhere evident. Standing an impressive 80 in. tall on a wooden base with iron bracing bar and casters for rolling. Special shipping arrangements are required for this large piece. **$20,000 – $25,000** **($30,000)**

1138. David Wenham "Dilios" hero Spartan helmet from *300*. (Warner Bros., 2006) Screen-used hero Spartan helmet worn by David Wenham as "Dilios" in *300*. Constructed from hard rubber and hand-painted and detailed to resemble wrought metal. These rubber helmets were used in the action sequences to prevent injuries to the actors. Handwritten inside "Dilios fitting" and "Dilios bad". Exhibits minor paint flaking; otherwise, excellent condition. **$1,500 – $2,500** **($3,750)**

1139. Spartan helmet and shield from *300*. (Warner Bros., 2006) Spartan helmet constructed from fiberglass and painted to simulate hammered metal. The name *"Marcus"* is handwritten on a piece of tape internally. Also includes a Spartan shield constructed from molded plastic with a wooden back and leather arm sleeve. Measures 35 ½ in. diameter. **$2,000 – $3,000** **($2,000)**



1140. Collection of prop guns from *Ultraviolet*. (Sony, 2006) Collection of six stunt weapons used in the futuristic action film *Ultraviolet*. An impressive arsenal of prop weaponry including a pair of white "foam" guns with spraying nozzles measuring 27 in. long, a pair of yellow "smoke" guns for deploying smoke chemicals with intricate attached hoses and a pair of blue "flame" guns made for spewing ignited gases measuring 35 in. long. **$400 – $600** **($650)**

1141. Blood centrifuge and prop blood from *Ultraviolet*. (Sony, 2006) Prop blood centrifuge with 18 vials of fake blood (plus one extra in box). Includes a prop electrical circuit with arm attachment and flat piece of Plexiglass for coupling to the centrifuge. Measures 9 in. x 14 in. **$300 – $500** **($300)**

1142. Milla Jovovich "Alice" stunt Kukri knives from *Resident Evil: Extinction*. (Impact, 2007) Pair of stunt Kukri knives used by Milla Jovovich as "Alice" in *Resident Evil: Extinction*. Constructed of resin and hand-painted and detailed to resemble weathered weapons. Impressively detailed and appear very realistic. **$600 – $800** **($2,000)**

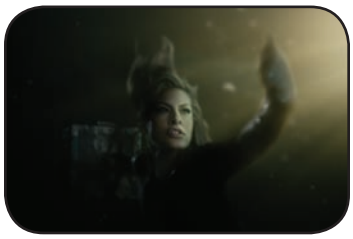
1143. Screen-used hero Cognac bottle from *1408*. (MGM, 2007) This is the bottle of $800 "Les Cinquante Sept Décès" cognac Gerald Olin (Samuel L. Jackson), manager of the Dolphin Hotel, offers to paranormal author Mike Enslin (John Cusack) to abandon his plan to stay in the "evil" room 1408. Measures 8 ½ in. tall, bottle is empty of any fluids and original golden stopper is included. In fine condition. From the collection of actor John Cusack. **$400 – $600** **($400)**

1-310-859-7701

1144. Gabriel Macht signature "The Spirit" costume from *The Spirit*. (Lion's Gate, 2008) Signature Gabriel Macht "Denny Colt / The Spirit" costume consisting of a black overcoat, black pants, black t-shirt, black button-down shirt, a pair of masks (one stiff, one soft), black leather belt, black felt fedora, bright red tie, black Under Armour spandex underwear, fluorescent orange tie, black leather gloves, black socks and two pairs of Converse shoes (one black with white toes, sole and laces for the snow running and opening fight sequences, and one all black pair). **$600 – $800** **($1,700)**

1146. Samuel L. Jackson "Octopus" Koji costume from *The Spirit*. (Lion's Gate, 2008) Samuel L. Jackson "Octopus" Koji costume from *The Spirit*, consisting of long white silk pleated kimono-style underskirt, tan silk mandarin collar shirt with front frog-closure, crème velvet outer robe with wide kimono-style sleeves and tentacle-theme lining, pale tan ankle boots with upturned toes, socks, crème colored gloves of kid leather, Underarmor long underwear, ribbed white tanktop, long crème silk Obi with tassles and attached katana. A beautiful and elaborately produced wardrobe from the film. **$400 – $600** **($650)**

1145. Samuel L. Jackson "Octopus" Mudflats costume from *The Spirit*. (Lion's Gate, 2008) Samuel L. Jackson "Octopus" Mudflats costume consisting of a wide-brimmed hat, large cumberbund-style multi-buckle leather belt, faux-alligator skin knee-high boots, long drover-style overcoat with tentacle theme print and purple silk lining, leather gloves, purple scarf, metal brooch, high-waisted pants and bib shirt with multi-button closure. This is the signature costume that "Octopus" appears in during the exciting opening Mudflats scenes of the film. **$800 – $1,200** **($800)**



1147. Eva Mendes "Sand Saref" jumpsuit from *The Spirit*. (Lion's Gate, 2008) Eva Mendes "Sand Saref" form-fitting black lycra "wetsuit" with red piping down the sides, red zipper closure at the front and integral 6+ in. heels. Worn by Mendes during the opening scenes of the film when she retrieves the black boxes underwater. Internal Bill Hargate Costumes tag handwritten *"Eva M"*. Accompanied by long black lycra gloves and costumers tag with scene, change, day and other production notations. **$400 – $600** **($800)**

1148. Eva Mendes "Sand Saref" exotic costume from *The Spirit*. (Lion's Gate, 2008) Eva Mendes "Sand Saref" exotic costume from *The Spirit*, consisting of a sheer patterned flowing robe with hood, patterned sheer dress, patterned panties and thigh-high stiletto boots. Worn by Mendes during the climactic final scenes of the film. **$400 – $600** **($1,100)**

1150. Jaime King "Lorelei Rox" underwater ghost costume from *The Spirit*. (Lion's Gate, 2008) Jaime King "Lorelei Rox" underwater ghost costume from *The Spirit*, consisting of an elaborate one-piece sheer jumpsuit with crystals and faux pearls. Accompanied by tan nude panties, Nordstrom NuBra and costumers tag with scene, change, day and other production notations. **$400 – $600** **($750)**

1149. Paz Vega "Plaster of Paris" exotic belly dance costume from *The Spirit*. (Lion's Gate, 2008) Paz Vega "Plaster of Paris" exotic dance knife costume from *The Spirit*, consisting of a dagger theme bustier with elaborate gold chain netting over the bust and faux jewels, dagger waistband with silk scarves, gold chains and bellybutton jewels, fuschia pink thong underwear with faux jewels, upper arm cuffs, lower arm bangles, gold chandelier earrings, gold ring with faux jewels, gold anklets, toe rings and a gold necklace with faux jewels. A stunning outfit from the film. Accompanied by costumers tag with scenes and other production notations. **$400 – $600** **($1,100)**

1151. Stana Katic "Morgenstern" Police ensemble from *The Spirit*. (Lion's Gate, 2008) Stana Katic "Morgenstern" police costume from The Spirit, consisting of dark blue officer's cap, black leather knee-high boots with side pockets, padded "armored" police flak vest and black neoprene gloves. Accompanied by costumers tag with scenes and other production notations. **$300 – $500** **($600)**

1152. Sarah Paulson "Ellen Dolan" costume from *The Spirit*. (Lion's Gate, 2008) Sarah Paulson "Ellen Dolan" costume from *The Spirit*, consisting of a long green pleated skirt, pale blue silk-lined overcoat, brown turtleneck with dance strap, blue wool beret, long black leather gloves, bright blue leather gloves, brown high heel knee boots, faux jewel encrusted bracelet and large faux jewel ring. **$300 – $500** **($425)**

1153. Sarah Paulson "Ellen Dolan" costume from *The Spirit*. (Lion's Gate, 2008) Sarah Paulson "Ellen Dolan" costume from The Spirit, consisting of long pleated teal skirt, nude bodysuit, white label coat embroidered "Dr. Ellen Dolan", dark green turtleneck with dance strap, black patent leather pumps, black patent leather belt. Accompanied by costumers tag with scenes and other production notations. **$200 – $300** **($225)**

1154. Stack of "Flying Man a Hoax" newspapers and comic books from *The Spirit*. (Lion's Gate, 2008) Collection of eleven Central City Star prop newspapers with headline "Flying Man a Hoax!!!" used in the rain by Johnny Simmons "Young Spirit" and girlfriend Seychelle Gabriel "Young Sand". In addition, a group of comic books (some are props), including the screen-used prop "Crime Suspense Stories" read by Simmons as "Young Spirit". **$400 – $600** **(Passed)**

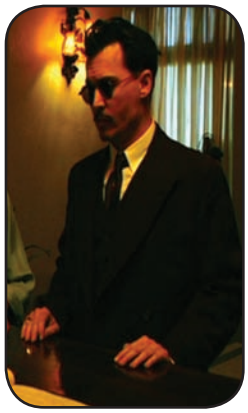
1155. Samuel L. Jackson "Octopus" hero giant wrench and prop manhole cover from *The Spirit*. (Lion's Gate, 2008) Samuel L. Jackson "Octopus" hero giant wrench constructed of hard rubber and meticulously hand-painted and detailed to resemble weathered forged steel. Jackson used this wrench to hit Gabriel Macht "The Spirit" during the exciting opening fight sequence. Measures 7 ft. long. Together with a hard rubber manhole cover used by Macht to deflect bullets and kill "Bulbos". Measures 29 ½ in. diameter. A wonderful group of signature props from this imaginative film. **$400 – $600** **(Passed)**

1156. Screen-used Golden Fleece and *Jason and the Golden Fleece* book from *The Spirit*. (Lion's Gate, 2008) Screen-used Golden Fleece of tightly woven synthetic gold thread and fibers with applied ram's head decorated with faux ruby eyes. One of the key plot devices that unites "The Spirit" and "Sand Saref" in this imaginative film and clearly visible in the climactic final battle scene. Accompanied by *Jason and Golden Fleece* book which is visible being read by Seychelle Gabriel "Young Sand" as well as after "Uncle Paulie's" suicide. **$600 – $800** **($600)**

1157. Arsenal of weapons from *The Spirit*. (Lion's Gate, 2008) A large collection of 40+ prop firearms, bladed weapons and grenades from *The Spirit*. The prop firearms include four AR-15 machine guns, two MAC-10 machine pistols, two SPAS 12 assault shotguns and large assault gun that Stana Katic "Morgenstern" used against "Octopus". Firearms are constructed of plastic, resin and hard rubber elements measuring approx. 27 in. long. Bladed weapons include 18 combat knives, fantasy knives and katana plus one halberd (63 in. long), all with metal blades and construction and varying in size from 9 in. up to 27 in. Also includes five dummy metal grenades, 13 metal and three plastic f/x shurikens (one of like the design that Octopus uses to dispatch his victim with faux blood stains), An impressive arsenal of weaponry, all of which appear incredibly realistic with remarkable build quality, a testament to the workmanship achieved in this imaginative film. **$800 – $1,200** **($950)**

1158. No Lot.

1159. *Twilight* school ID badges for Edward, Jacob, and Alice, plus school parking pass. (Summit Entertainment, 2008) Plastic-laminated 2 ¾ x 4 in. high school identification badges for the two male leads, Jacob Black and Edward Cullen, and for Edward's screen sister Alice, plus a 3 ½ x 5 ½ in. laminated faculty parking permit, from the first film in the *Twilight* trilogy. Excellent condition. **$300 – $500** **($650)**



1161. "John Dillinger" brown suit and tie from *Public Enemies*. (Universal, 2009) Double-breasted, rust brown three-piece suit and patterned silk tie from *Public Enemies*. Inside pocket of the jacket is handwritten *"Stunt JD"* and the inside waistband of the pants handwritten *"Double Dillinger"*. With original costumers tags handwritten *"Dillinger change 5 Scs A-62-C62"* and other production notations. A wonderful piece of instantly recognizable wardrobe from the film. **$2,000 – $3,000** **(Passed)**

1160. Screen-used John Cusack "Jackson Curtis" California Driver License from *2012*. (Columbia, 2009) Measuring 3 ¼ in. x 2 in. this very realistic prop driver license is created in the current format for the state of California showing Curtis' height as 6-03; weight 223 LBS and date of birth 07-28-79. Rear exhibits faux magnetic strip and barcode—just what everyone needs to drive the streets after the end of the world! From the collection of actor John Cusack. **$300 – $500** **($300)**

1162. Prop hydrophone control box from *The Incredible Mr. Limpet* signed by Don Knotts with lobby card. (Warner Bros., 1964) Prop hydrophone control box constructed from metal and featuring a toggle switch, ac outlet, three dials and Mr. Limpet painted logo in red, blue and white. Measures 10 in. wide x 8 in. tall x 6 in. deep. Signed on the back in black ink, "Don Knotts". It exhibits some wear and soiling. Includes a color lobby card which prominently features the control box and a custom-made black Perspex stand for the control box. **$1,000 – $1,500** **($1,600)**

1163. Triceratops maquette from *Jurassic Park*. (Universal, 1993) Constructed of cast resin and mounted to a wooden base, this highly detailed sculpture of the three-horned dinosaur lying on its side was used as a study model for the actual screen-used version, as seen when Drs. Grant, Sattler and Malcolm (Sam Neill, Laura Dern and Jeff Goldblum, respectively), during their private tour of Jurassic Park, stumble upon a sick Triceratops. Measures approximately 49 in. long from nose to end of tail. **$6,000 – $8,000** **($13,000)**

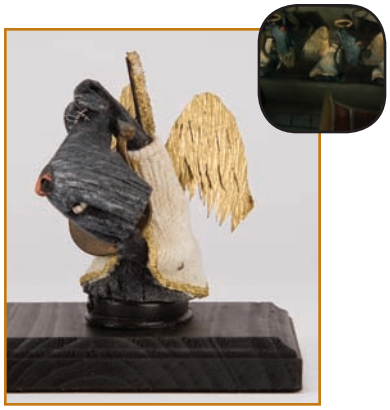
1164. Sam Rockwell "Guy Fleegman" jumpsuit from *Galaxy Quest*. (DreamWorks, 1999) Distressed grey-color jumpsuit with front zipper closure worn by Sam Rockwell as "Guy Fleegman", the redshirt who was killed off in his only episode on the "Galaxy Quest" television show. Some studio staining at the upper right chest area and small rips at the underarm and upper thigh areas. **$400 – $600** **($450)**

1166. Hero Thermian Binoculars from *Galaxy Quest*. (DreamWorks, 1999) Working binoculars constructed of a plastic case with machined aluminum lens case, rubber viewer and nylon strap. The lenses are operated by a switch (currently non-operational). Used by Commander Peter Quincy Taggart/Jason Nesmith (Tim Allen) and Laredo/Tommy Webber (Daryl Mitchell) to view the "miners" on the alien planet. Measures 8 ½ x 6 in. **$800 – $1,200** **($800)**

1165. Sarris Guard Pod Weapon from *Galaxy Quest*. (DreamWorks, 1999) Resin and hard foam rubber blaster painted gold with a metal arm brace and a rotating inner barrel, which is housed in a snakeskin covered case. Used by one of the henchmen loyal to "Sarris". Exhibits minor wear, with a small pice of foam missing at the rear and top of the ammunition magazine broken. Measures approx. 28 in. long. **$300 – $500** **($450)**

1167. Hero Illuminating Nebulizer from *Galaxy Quest*. (DreamWorks, 1999) A TV show within a film prop, this is a cast resin handheld weapon, with working LED light at the firing tip, activated by a pushbutton trigger and red, white and blue "power setting" indicator lights on the sided activated by a selector switch on top. Used as a *Galaxy Quest* TV series hero Nebulizer by actor Tim Allen "Jason Nesmith/Commander Peter Quincy Taggart". Also seen held by Alan Rickman "Alexander Dane" in character as "Dr. Lazarus" in his 8 x 10 in. fan photos. Measures 10 in. long. **$2,000 – $3,000** **(Passed)**

Proceeds of Lots 1168-1175 benefit Variety – The Children's Charity of Southern California is a 501(c)3 organization made up of men and women primarily in the entertainment industry who raise the much-needed funds to provide lifesaving support for disabled, abused, physically-challenged and underprivileged children in the Southern California community. The Southern California chapter is part of a worldwide network, Variety International. Founded in 1927, **Variety the Children's Charity** has raised over $1.5 billion to aid special needs children worldwide. For more information please visit www.varietysocal.org



1168. Angel Dog taxidermy puppet from *Coraline*. (Universal, 2009) Hamish VIII Scotty angel dog puppet from *Coraline* with articulated mouth constructed of foam with resin harp and wings of gold paper. He wears a gold trimmed sweater of white yarn. Measures 4 ¼ in. tall and is mounted to a custom wooden base. Perfect for display. **$600 – $800** **($1,200)**

1169. Jumping Mouse replacement animation puppet from *Coraline*. (Universal, 2009) Trombone-playing Jumping Mouse puppet constructed of resin and plastic elements. Measures 3 ½ in. tall. Comes with custom display dome with "Coraline Crew 2006-08" sculpted in the stylized base. Screen-used puppets were given to the crew of the film and this example remained with the production until donated to Variety, The Children's Charity of Southern California. **$600 – $800** **($1,800)**

1170. Henry Selick signed photograph from *Coraline*. (Universal, 2009) Glossy color print, approximately 11 x 14 in. of Coraline Jones and Mel Jones from a scene in this imaginative film. Signed on the image by director Henry Selick. Framed and matted, measures 22 ¼ x 19 ¼ in. Perfect for display. **$200 – $300** **($200)**

1171. Scotty Dog puppet from *Coraline*. (Universal, 2009) Scotty dog puppet from *Coraline* with articulated mouth constructed of foam with miniature button eyes and red ribbon collar. Measures 4 ½ in. tall and is mounted to a custom wooden base. Perfect for display. **$600 – $800** **($5,000)**

1172. *How to Train Your Dragon* one-sheet poster signed. (Paramount, 2010) One-sheet poster. Signed by directors Chris Sanders and Dean DeBlois (twice), novelist Cressida Cowell, Jay Baruchel (Hiccup), Craig Ferguson (Gobber), Gerard Butler (Stoick), America Ferrera (Astrid) and producer Bonnie Arnold. Framed. **$300 – $500** **($300)**

1173. *Shutter Island* one-sheet poster signed. (Paramount, 2010) One-sheet poster signed by Leonardo DiCaprio (Teddy Daniels), Ben Kingsley (Dr. Cawley), Laeta Kalogridis (screenplay) and others. Framed. **$300 – $500** **(Passed)**

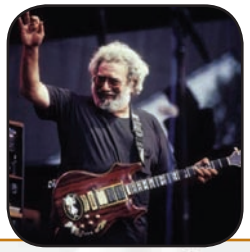
1176. Pair of early The Beatles promotional photographs of Paul McCartney and George Harrison. Two gelatin silver glossy borderless 7 ¾ x 10 in. prints of Paul McCartney and Paul McCartney with George Harrison; with "Property of 16 Magazine 745 Fifth Avenue New York, N.Y. 10022" rubber stamp and production notations *"Pg. 40 – June"*, etc. on the verso. Fine; with handling. **$300 – $500** **($300)**

1174. Leonardo DiCaprio "Teddy Daniels" costume from *Shutter Island*. (Paramount, 2010) White three-button orderly coat, white button-down orderly shirt, white t-shirt, white pants and woven belt worn by Leonardo DiCaprio as "Teddy Daniels" in *Shutter Island*. With original costumers tags handwritten *"Teddy Ch 6B, Sc 92"*, etc. **$1,000 – $1,500** **($4,500)**

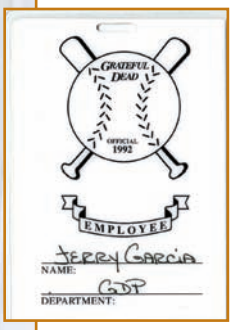
1177. Robert Whitaker signed vintage Cibachrome oversize print from "Butcher Block" photo session. Cibachrome enlargement 16 x 20 in. vintage print of rarely seen pose of The Beatles from Robert Whitaker's photo session with them for *The Beatles: Yesterday and Today* "Butcher Block" album cover. If this less offensive image had been chosen at the time, perhaps they would have gotten away with it, instead of the severe censorship by Capital Records that ensued from the full-on meat and babies image. Signed by photographer on recto lower right, and again on verso with description of the lady and location in the photo. Excellent. **$2,500 – $3,500** **($2,500)**

1175. *Avatar* giclee print signed by James Cameron and Jon Landau. (TCF, 2009) Giclee print, approximately 17 ½ x 9 in., showing a scene from the film. Hand-numbered #383 of 500. Signed on the matte by James Cameron and producer Jon Landau. Archivally framed and matted, measuring 21 ¼ x 25 in. Perfect for display. **$300 – $500** **($650)**

1178. ***The Beatles: Yesterday and Today* "Butcher Block" cover publication proof print signed by photographer Robert Whitaker.** Proof print dated 1991 and measuring 14 x 19.5", for publication in one of Robert Whitaker's books on the Beatles, of the legendary and notorious "Butcher Block" cover that Whitaker originally shot for Capital Records, and which they subsequently pulled from sale and censored. Signed on recto by Whitaker to OK proof for correction, and later by him on verso stating that this is the only proof print of this image that he has ever owned. Excellent with tiny traces of handling. **$4,500 – $6,500** **(Passed)**



1179. Jerry Garcia's personal laminated backstage pass. Jerry Garcia's personal Spring 1992 Tour laminated backstage pass listing him as "Grateful Dead Official 1992 Employee". The Spring 1992 pass combines the all-American baseball card with tradition Grateful Dead imagery and was used during the band's 27th Spring Tour, hence the #27 on the player's jersey. Measures 3 in. x 4 in. Acquired from Guernsey's May, 2002 Grateful Dead sale, Lot 35. **$2,500 – $3,500** **(Passed)**



1180. Jerry Garcia's personal black t-shirt. Without a doubt, one of Jerry Garcia's signature wardrobe items has to be this black Jockey XXL pocket t-shirt. The counterculture icon wore these black t-shirts on nearly every stage performance of the last decades of his life. It exhibits signs of frequent washings and slightly stretched front pocket; otherwise, excellent condition. Acquired from Guernsey's May, 2002 Grateful Dead sale, Lot 34. **$2,500 – $3,500** **(Passed)**

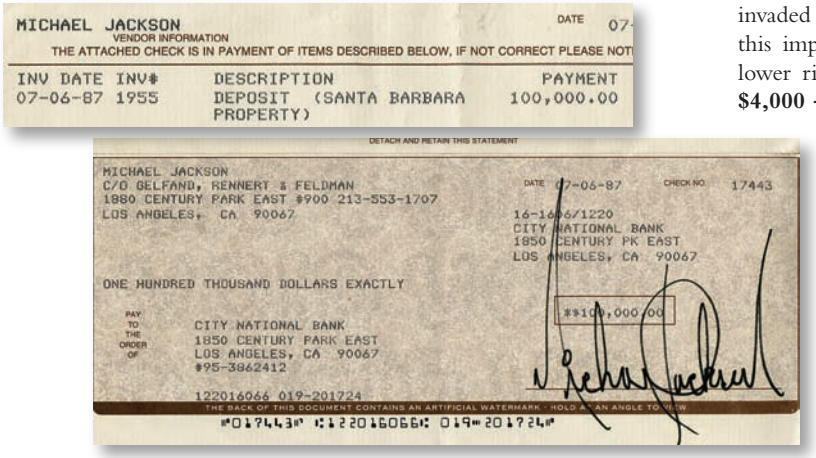
1181. Jerry Garcia's personal eyeglasses. The signature aviator eyewear of counterculture icon, Jerry Garcia. Given as a gift by Jerry to his personal manager and art publisher in 1991. The lenses are Jerry's original prescriptions. Includes a LOA from Vince Di Biase, Jerry's former manager. **$600 – $800** **($800)**

1182. Jerry Garcia's personal sunglasses. The signature aviator sunglasses eyewear of counterculture icon, Jerry Garcia. Given as a gift by Jerry to his personal manager and art publisher in 1991. The lenses are Jerry's original prescriptions. Includes a LOA from Vince Di Biase, Jerry's former manager. **$600 – $800** **($1,100)**

1-310-859-7701

1183. Custom black corduroy pants made for Michael Jackson *Bad*. Custom tailored black wide wale corudory pants with four zipper pockets, red satin inset, nine belts with silver buckle closures along the left leg and multiple attached nylon straps – a look that was integral to Jackson's image at that time. Made specifically for Michael Jackson by Western Costume Company during the era of the record-breaking "Bad" tour by head tailor Ruben Rubalcava, they feature an internal Western Costume Co. label typewritten 2284-I, Michael Jackson [waist] 37 ½ [inseam] 31". Created at Jackson's personal request and perfectly captures his signature look that profoundly influenced the fashion and style of the era. **$2,000 – $3,000** **($3,750)**

1184. Michael Jackson original screen-used Death's Head Caduceus mask from *Michael Jackson's Ghosts*. (MJJ Productions, 1997) Used by Michael Jackson in the short film Ghosts, featuring the amazing special effects of Stan Winston Studio. The film tells the story of a scary Maestro with supernatural powers who is forced out of the town by the Mayor, both roles memorably played by Michael Jackson. This iconic skull mask, mounted to a curved horn, features hand-painted details that resemble weathered bone. This is the reveal mask he is holding before he shows himself to the mob of townspeople that have invaded his gothic castle. Crafted from glass reinforced polyester resin, this impressive piece will virtually last forever. Exhibits a chip to the lower right jaw; otherwise, excellent condition. Measures 22 in. long. **$4,000 – $6,000** **($13,000)**



MICHAEL JACKSON DATE 07-
VENDOR INFORMATION
THE ATTACHED CHECK IS IN PAYMENT OF ITEMS DESCRIBED BELOW, IF NOT CORRECT PLEASE NOT

INV DATE	INV#	DESCRIPTION	PAYMENT
07-06-87	1955	DEPOSIT (SANTA BARBARA PROPERTY)	100,000.00

DETACH AND RETAIN THIS STATEMENT

MICHAEL JACKSON
C/O GELFAND, RENNERT & FELDMAN
1880 CENTURY PARK EAST #900 213-553-1707
LOS ANGELES, CA 90067

DATE 07-06-87 CHECK NO. 17443

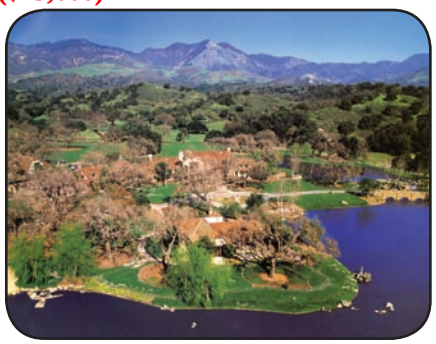
16-1606/1220
CITY NATIONAL BANK
1850 CENTURY PK EAST
LOS ANGELES, CA 90067

ONE HUNDRED THOUSAND DOLLARS EXACTLY

$$100,000.00

PAY TO THE ORDER OF
CITY NATIONAL BANK
1850 CENTURY PARK EAST
LOS ANGELES, CA 90067
#95-3862412

122016066 019-201724
THE BACK OF THIS DOCUMENT CONTAINS AN ARTIFICIAL WATERMARK - HOLD AT AN ANGLE TO VIEW
⑈017443⑈ ⑆122016066⑆ 019⑈201724⑈



1185. Michael Jackson signed deposit check of $100,000 for Neverland Ranch accompanied by copy of real estate agreement for purchase of the property. This is the original $100,000 deposit check from Michael Jackson for Neverland Ranch. The check c/o Gelfand, Rennert & Feldman, paid to the order of City National Bank, Los Angeles, CA, dated July 6, 1987, is noted as "Deposit for Santa Barbara Property". Endorsed boldly in black ink, *"Michael Jackson"*. Accompanied by a copy of the four-page Coldwell Banker real estate contract and receipt for deposit, dated July 2nd, 1987. Bill Bray, Michael Jackson's Security Chief, lost the check for several weeks and had to have a replacement issued. Bray's assistant, (and later Head of Transportation) Harold Andre Flint, found the check stored in a briefcase in the trunk of one of Bill's cars and Bray later told him he could keep it. Also included is the bound faux leather book for "Sycamore Valley Ranch" (which became Neverland Ranch) distributed to qualified buyers interested in the property. A fantastic relic concerning Jackson's acquisition of Neverland. Comes with an LOA signed by Harold Andre Flint. **$5,000 – $7,000** **($6,000)**

1186. Michael Jackson "Bad" program signed twice by Michael Jackson and Michael's two 50 yard-line tickets to Super Bowl XXIII. Michael Jackson "Bad" World Tour 1988 official program signed twice by Jackson, on the front cover and again on page six. Also includes Michael's two unused 50 yard-line tickets to Super Bowl XXIII in which Michael performed the half time show. Section 442, Row 14, Seats 09 & 10. **$1,500 – $2,500** **($1,500)**

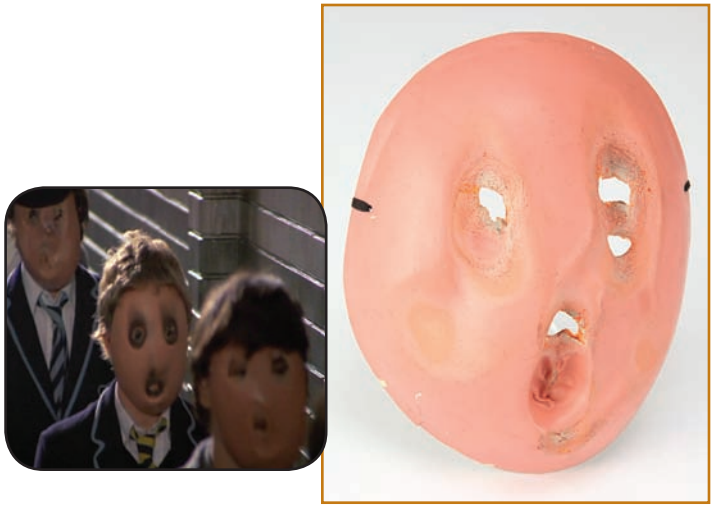
1188. Michael Jackson signature black fedora. Custom black wool fedora made by Golden Gate Hats featuring a gilt stamp in the inner hat band reading: "Michael Jackson". Given as a gift by Michael Jackson to his former bodyguard. With a LOA from Jackson's former bodyguard and 18 in. x 16 in. inscribed photograph by Michael Jackson to his former bodyguard, Vince. **$2,500 – $3,500** **($3,750)**

1187. Elton John stage costume by Bob Mackie. Known for his elaborate stage costumes this Bob Mackie design for Elton John consists of a heavily quilted fuchsia and royal blue dressing gown of bold geometric pattern, padded fuchsia piping and heavily beaded lapels. Together with a royal quilted shawl collar over royal blue and fuchsia sequined jumpsuit with faux diamond trim. Worn with tasseled red sequined fez hat and red lizard skin slip ons. A fine example of Bob Mackie's remarkable workmanship and a trademark Elton John costume ensemble. **$3,000 – $5,000** **(Passed)**

1189. Madonna prop award and brooch from *Evita*. (Cingeri, 1996) Red cross award with yellow and white ribbon and matching brooch, in the style of the German Blue Max. This is the medal presented to "Eva Peron" by the King of Spain in the "news reel footage" scene; she wears the brooch in the film when meeting the Pope. Housed in a custom shadow box measuring 31 in. x 43 in. with stills from the film showing Madonna wearing the props. An impressive display piece. **$2,000 – $3,000** **($2,000)**

1-310-859-7701

1190. Madonna "Music" Tour hat signed. Black felt cowboy hat with metal chain band and "Madonna Music" metal tag. Size M. Signed by Madonna along the inside headband in silver ink, *"Love Madonna"*. Worn by Madonna during the popular "Music" tour. **$1,000 – $1,500**
($1,000)



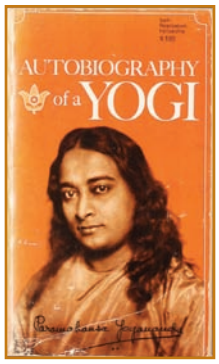
1191. Faceless student mask from *Pink Floyd The Wall*. (MGM, 1982) This mask is from one of the most memorable scenes in the visionary musical film, Pink Floyd The Wall, the song "Another Brick in the Wall (Part Two)". Constructed of molded styrene and hand-painted in subtle shades of pink to appear like fatty flesh. A simple elastic band fits the mask to the actor's head and is seen on one of the students that marches through the school maze and into the machine hopper. **$800 – $1,200**
($1,100)

1192. - 1194 No Lot.

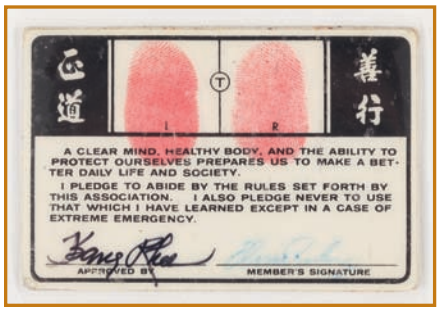
The Elvis Presley Collection

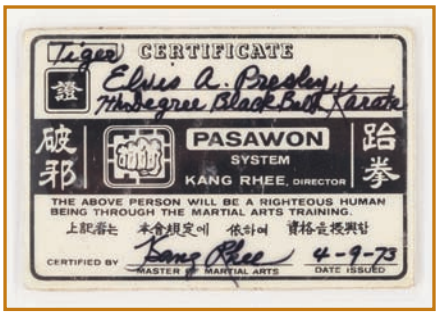
The following 41 lots represent a portion from one of the world's most distinguished Elvis Presley collectors who over the years selected only the finest pieces of Elvis clothing, jewelry and artifacts available. This is a wonderful opportunity to acquire some fantastic Elvis pieces that have been locked away for years, most assuredly, many of which never to be made available again.

1195. 1970 Elvis Presley 19kt Peridot Diamond necklace. A large green gem stone made into a necklace with gold clasp. On the reverse of the clasp is inscribed "KING" and was given by Elvis to Jack Lord of Hawaii Five-O. It comes with a LOA from the estate of Jack Lord. **$5,000 – $10,000**
($5,500)



1196. Elvis Presley's copy of *Autobiography of a Yogi*. A framed paperback edition of *Autobiography of a Yogi* by Paramahansa Yogananda, left behind by Elvis when he was staying at a Nashville hotel during a recording session. The book comes with LOAs from Jimmy Velvet and William Earl Watkins, great-nephew of Minnie-Mae Watkins, housekeeper at the Nashville Sheraton Hotel. Framed together with a printed photo of Elvis. **$600 – $800** **($600)**



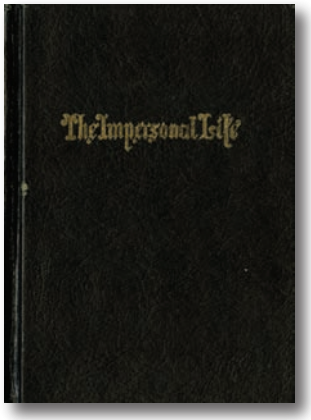


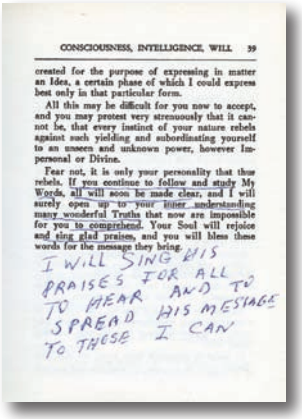
1199. 1974 Elvis Presley 7th Degree Black Belt Karate card. This 7th Degree black belt Kenpo karate card was presented to Elvis on April 9, 1973. Elvis began a lifelong fascination with karate in 1960 and received his first Black Belt that same year. Kang Rhee was Elvis' local karate instructor in Memphis and Elvis trained with Master Rhee from 1970-1974. This card has Elvis Presley's name printed with his rank of 7th Degree black listed on one side, as well as his Karate name, "Tiger", written by Master Rhee. The back was signed by Kang Rhee and Elvis Presley, and also bears Elvis' two thumbprints in red ink. An amazing item that carries both Elvis' signature and his thumbprints! This card was later given to song-writer and Grammy Award winning Gospel singer, Dottie Rambo. Comes with a LOA from Reba Rambo-McGuire, daughter of Dottie Rambo, as well as a photograph of Elvis with Kang Rhee. **$4,000 – $6,000** **($4,500)**

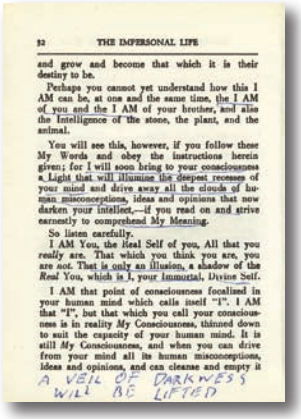
1197. Elvis Presley early stage-worn white sweater. This white sweater was worn by Elvis for performances in 1955 and exhibits heavy wear, becoming slightly stretched across the back of the shoulders. It was given to Homer Gilleland, Elvis' personal hairdresser, and then ownership passed to Tom Morgan, Jr. in April 1992. Comes with a LOA from Tom Morgan, Jr. and a picture of Elvis wearing the sweater circa 1955. **$6,000 – $8,000** **($4,000)**

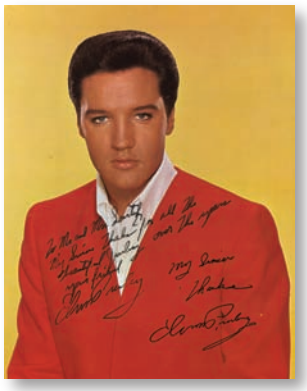
1200. 1977 Elvis Presley "EP" white terrycloth robe worn at Graceland. A large white terrycloth robe that has "EP" monogrammed in dark blue thread. The robe has its original belt and has a slight tear on the backside. Elvis wore this around the house at Graceland in between his last tours. Comes with a LOA from Pam Parker, Elvis' private secretary. **$2,000 – $4,000** **($2,750)**

1198. 1974 Elvis Presley's "Impersonal Life" book annotated in Elvis' hand. Black hardcover, 16mo, The Impersonal Life, which Elvis read and extensively annotated throughout. A fantastic insight into Elvis Presley's spirituality. Comes with a LOA from Elvis' Aunt, Delta Biggs. **$2,000 – $4,000** **($3,000)**







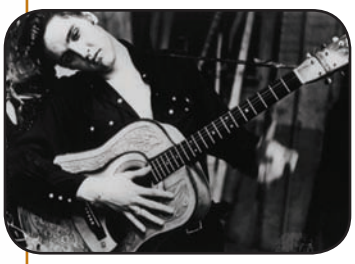


1201. Elvis Presley color printed photograph signed. Approx. 7 in. x 9 in., a handsome bust portrait of Elvis wearing a bright red sport jacket and with button-down shirt. Inscribed in bold ink on the image, *"To Mr. and Mrs. Levitch, My Sincere Thanks for all the beautiful Jewelry over the years your friend Elvis Presley"*. Harry Levitch was Elvis' long-time Memphis-based jeweler who not only made Elvis and Priscilla's wedding rings, but also Elvis' iconic "TCB" necklaces and rings, among scores of other pieces. To the lower right of the inscription is a facsimile signature of Elvis. A fantastic association between the King and his jeweler. In fine condition. **$600 – $800 ($3,000)**

1202. Bedspread from Elvis and Priscilla Presley's Beverly Hills home. A white and yellow king-size bedspread that came from the home of Elvis and Priscilla Presley at 1174 Hillcrest Dr., Beverly Hills. Comes with a LOA from the Elvis Presley Museum, signed by Jimmy Velvet. **$400 – $600 ($800)**

1203. Black shirt with white dickey worn by Elvis Presley. This black shirt with button-down collar and white dickey was acquired by noted Elvis Collector, Vince Everett, directly from Vernon Presley in 1978. It later became part of the German Elvis Presley Exhibition in the early 90s. Comes with a signed LOA from Elvis' lifetime friend, Lamar Fike and an LOA from Jim Bakker who purchased the shirt from the German Elvis Presley Exhibition in 2001. **$800 – $1,000 ($1,800)**

1204. Black and white polka-dot shirt worn by Elvis Presley. Similar to one which has been on display at Graceland, this synthetic fabric shirt is printed with white polka dots and was worn by Elvis. Given by Elvis as a gift to his cook, Mary Jenkins, who always used to comment on the shirt when Elvis wore it. Comes with LOAs from Lamar Fike and Jurgen Keilwerth who purchased the shirt from Mary Jenkins. **$2,000 – $6,000 (Passed)**



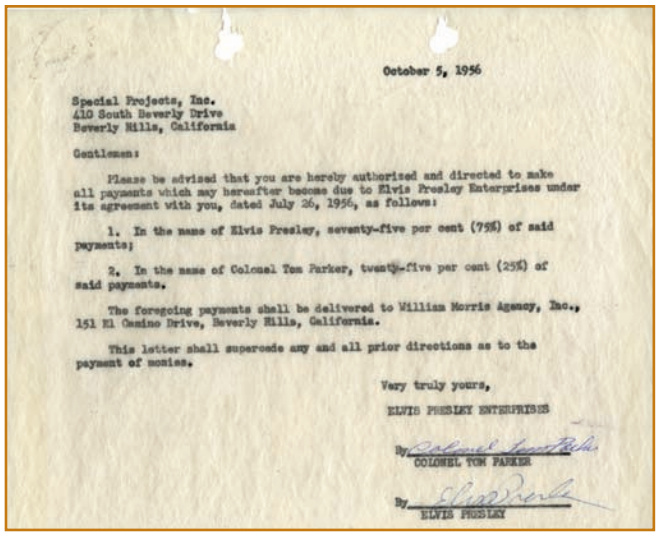
1205. Elvis Presley's black shirt by Nudie's of Hollywood. The black gabardine shirt with pin stripes is one of a set of three shirts made for Elvis around the time of his appearance in the film *Loving You*. It was made by Nudie's of Hollywood and has the label of Nudie's sister company, "Werstein's of California". It was given to Elvis' sound engineer, Thorne Nogar, when he was recording "Pot Luck with Elvis". Comes with copy of LOA from Thorne Nogar explaining how and when Elvis gave him this beautiful shirt as well as a signed letter from noted Elvis collector Greg Page. Also includes two images of Elvis wearing two similar western shirts from this time period. **$6,000 – $10,000 ($3,000)**

1206. Elvis Presley's blue suede leather jacket. Dark blue jacket with suede panels on front, two front slit pockets, thin row of small silver metal studs on right and left and five button front closure. Fully lined in black with label reading, "The Leather Shop, Sears – The Men's Store". Originally sold in the Jimmy Velvet Butterfield & Butterfield Auction, October 6-7, 1995, lot 1562. This striking blue jacket symbolizes Elvis' passion for fashion. Comes with an Elvis Presley Museum LOA signed by Memphis Mafia member, Joe Esposito, and Jimmy Velvet, President of the Elvis Presley Museum. **$6,000 – $10,000** **(Passed)**

1208. Elvis Presley's tan wool sport coat. Tan wool sport jacket with suede elbow patches with interior "Bachrachs, Since 1877" and "Daniel Hechter, Paris" labels. Obtained from Mary Jenkins, Elvis' personal cook and head of kitchen staff from 1963 until his death in 1977 (she continued working at Graceland until 1989). Comes with an LOA from Mary Jenkins stating that Elvis gave her this jacket in 1967 after he removed several items of clothing from his closet and distributed them among friends, family and employees. Also comes with an LOA from collector Bud Glass who acquired the jacket from Mary Jenkins in August of 1999. In fine condition. **$3,000 – $4,000** **(Passed)**

1207. Elvis Presley's 1950s plaid shirt. This blue, green and white plaid long sleeved button-down shirt was worn by Elvis in the 1950s. It features an interior "Ginelli" label and was obtained from Vernon Presley's home on Dolan Street in Memphis where he lived after 1960. The shirt comes with a LOA from Chris Davidson of the Elvis-A-Rama Museum, Las Vegas (on "E P Archives" letterhead). In fine condition. **$4,000 – $6,000** **(Passed)**

1209. Colonel Tom's Kel-Lite flashlight. Black metal long handle police flashlight given as a gift to Colonel Tom Parker by law enforcement authorities and engraved, *"To the Colonel with respect from The Chief, Jan. '74"*. Measures 19 ½ in. long and housed in a custom made Plexi display case with plaque which exhibits a small chip missing at the lower right corner. Comes with LOAs from Joseph Kereta and Ed Bonja, an employee of Colonel Parker's who purchased the flashlight in one of the Colonel's "annual office auctions" which he held to purge excess inventory of gifts and promotional items. **$500 – $600** **(Passed)**



October 5, 1956

Special Projects, Inc.
410 South Beverly Drive
Beverly Hills, California

Gentlemen:

Please be advised that you are hereby authorized and directed to make all payments which may hereafter become due to Elvis Presley Enterprises under its agreement with you, dated July 26, 1956, as follows:

1. In the name of Elvis Presley, seventy-five per cent (75%) of said payments;

2. In the name of Colonel Tom Parker, twenty-five per cent (25%) of said payments.

The foregoing payments shall be delivered to William Morris Agency, Inc., 151 El Camino Drive, Beverly Hills, California.

This letter shall supersede any and all prior directions as to the payment of monies.

Very truly yours,

ELVIS PRESLEY ENTERPRISES

By Colonel Tom Parker
COLONEL TOM PARKER

By Elvis Presley
ELVIS PRESLEY

1210. Early 1956 Contract Signed by both Elvis Presley and Colonel Tom Parker. A one-page contract measuring 8 3/8 in. x 6 ¾ in., dated October 5, 1956, between "Special Projects, Inc." and Elvis Presley and Colonel Tom Parker of Elvis Presley Enterprises. The contract amends an original agreement dated July 26, 1956 between both parties, stipulating that 75% of monies shall be paid to Elvis Presley and 25% to Colonel Tom Parker and that the monies shall be paid to William Morris Agency, Inc. Signed in blue ink, *"Colonel Tom Parker"* and *"Elvis Presley"*. Comes with images of Elvis and the Colonel taken from the time period of the contract. Exhibits hole-punches at the top; bottom of page has been trimmed; otherwise, in fine condition. Accompanied with COA from PSA/DNA Authentication Services. **$6,000 – $10,000** **(Passed)**

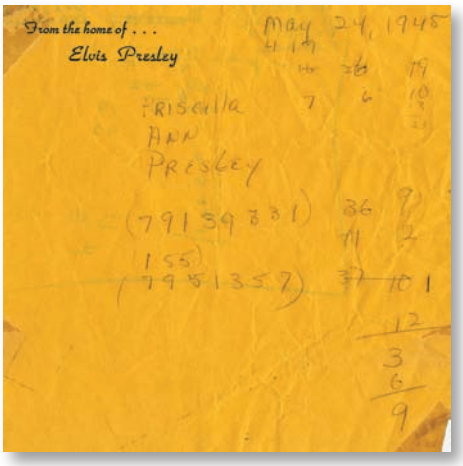
1-310-859-7701

1211. Elvis Presley's floral pattern shirt. This long sleeved wine colored polyester shirt with floral motif features a button-down front and interior "Career Club – The Knit" label. It was acquired from Hobart and Bonnie Burnette who bought Vernon Presley's house after Elvis died so Vernon could move into Graceland. Vernon kept some of Elvis' wardrobe at his home which was situated through a gate behind Graceland on Dolan Street as Elvis visited frequently. The Burnettes acquired a number of Elvis and Vernon's personal items when they purchased the Dolan Street home. Comes with a COA from Chris Davidson of the Elvis-A-Rama Museum, Las Vegas, who acquired the shirt from the Burnettes. **$1,000 – $2,500** **($1,000)**

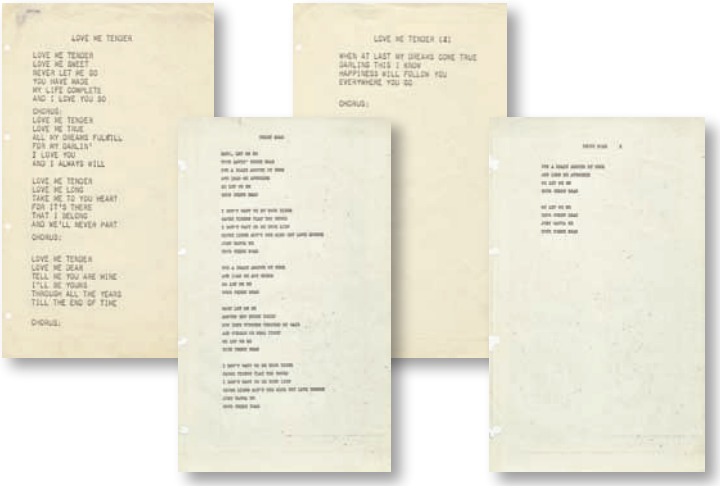
1213. Elvis Presley's signature chrome aviator sunglasses. This iconic pair of chrome plastic-rimmed sunglasses with metal arms, featuring five holes per arm, were found in one of Elvis' cars. Jimmy Velvet purchased Elvis' car for exhibit at The Elvis Presley Museum and discovered, along with these sunglasses, Elvis' Exxon charge card and a gold "Elvis Presley Show" ID card with Lamar Fike's name on it. Accompanied by several photographs of Elvis wearing similar pairs of glasses and LOA from Jimmy Velvet of The Elvis Presley Museum. **$3,000 – $5,000** **($5,500)**

1214. Elvis Presley's gold and diamond horsehoe ring. This large 14kt ring features a horse head with intricate detail with diamond eyes surrounded by a horseshoe embedded with 20 diamonds. Elvis bought this ring from Sol Schwartz of Schwartz and Abeleser Fine Jewelers of Beverly Hills. Accompanied by a photograph of Elvis wearing a similar ring on stage in the 1970s. Comes with an LOA from Jimmy Velvet of The Elvis Presley Museum. **$8,000 – $12,000** **($4,000)**

1212. Elvis Presley's Chicago Police badge. This Chicago Police badge (number 7009) belonged to Chicago police officer Dennis H. Olson and was presented to Elvis at his last concert at the Chicago Stadium in May of 1977. The framed piece is accompanied by a photograph of Elvis backstage at the arena as well as on stage at the show, plus a detailed letter from Mr. Olson describing the badge and how it was given to Elvis that night. Elvis' first cousin, Patsy Gambill, later took possession of the badge and it changed hands and came into the possession of William R. Bond. Comes with LOA's from Dennis H. Olson and William R. Bond. **$2,000 – $5,000** **($2,000)**



1215. Elvis Presley's numerology of Priscilla Presley. On a leaf of yellow paper measuring 4 in. square, and printed at the top, "From the home of…Elvis Presley". Written in ballpoint pen, *"Priscilla Ann Presley"* followed by her birth date: *"May 24, 1945"*. Below which, are a number of numerological workings in the same hand. It comes with a LOA from Larry Geller, Elvis' spiritual advisor and hairdresser. An intriguing piece from Elvis who had a well known interest in numerology and the metaphysical. Exhibits overall surface wrinkling and some toning at two corners; otherwise, in fine condition. **$2,000 – $4,000** **($1,300)**



1216. Elvis Presley 150 song lyric sheets from his Tour Lyric Books. These lyric sheets were part of a group of six Lyric Books that were kept by Elvis and his entourage from 1970-77 to have on stand-by for rehearsal, recording or stage performances, depending on what songs Elvis felt he wanted to sing. The contents of these books were changed, corrected, updated and added to over the years. Ed Bonja, Tour Manager and Assistant to Colonel Parker from 1970-77 was in charge of keeping these books updated and in alphabetical order. Immediately following each use Bonja would start with Elvis' book by gathering all the sheets that had been used – they were normally left in a bunch at the front of the binder – and file them back in the proper order. Often pages had been ripped out, folded or wrinkled and Bonja would make fresh copies to replace them and began saving these "worn/outdated" sheets. There are over 150 song lyrics represented in this lot (many titles are duplicated). Included song titles are "Love Me Tender", "Suspicious Minds", "C.C. Rider", "Teddy Bear", "Burning Love", "Spanish Eyes", "If You Talk In Your Sleep" and "Take Good Care of Her", to name but a few. These lyric sheets were used by Elvis and his backing group members to learn the lyrics and in some cases even read from them in the studio or on stage. Each lyric sheet comes with a LOA from Ed Bonja, Tour Manager and Colonel Parker's assistant and Tour Photographer from 1970-1977. **$5,000 – $15,000** **($4,250)**

1217. Elvis Presley's suit from *It Happened at the World's Fair*. (MGM, 1963) Two-piece charcoal gray suit made by Sy Devore for Elvis' twelfth film set in Seattle, Washington. Jacket features internal Sy Devore Hollywood label typewritten, "Elvis Presley #2, 8-14-62, No. 9030". The pants have a Sy Devore label typewritten, "Elvis Presley #2, 7-26-62, No. 8980". The white shirt and tie are present to round out the display. Comes with LOA from Chris Davidson of the Elvis-A-Rama Museum stating the suit was on exhibit at the museum for 8 years, as well as an LOA from the President of the Elvis Presley Museum, Jimmy Velvet. **$8,000 – $16,000** **($11,000)**

1218. Elvis Presley's diamond pinkie ring. This 14kt gold ring with three diamonds was personally given by Vernon Presley to Mary Boone, a Presley family friend since they lived in Tupelo, MS. Comes with LOA from Thomas J. Boone stating his mother received the pinkie ring from Vernon Presley in November, 1977 and that the ring dates from the mid to late 1960s and was one of Elvis' favorites. **$4,000 – $8,000** **($3,250)**

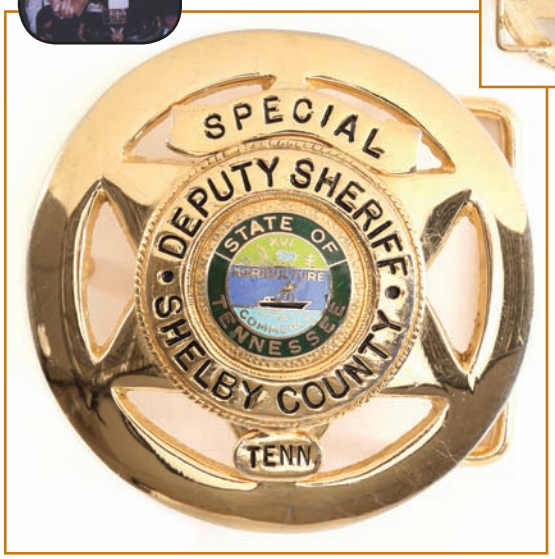
1219. Elvis Presley's tiger claw pendant. A tiger's claw made into a pendant with silver clasp with initials "EP" fashioned on the top of the pendant, typical in style to the few tiger claws Elvis wore. "Tiger" was Elvis' karate name, given to him by his karate instructor in Memphis, Kang Rhee. Tigers were a symbol of strength to Elvis and were one of his favorite animals. Comes with a COA from Lamar Fike and Elvis' stepbrother, David Stanley who states he wore this pendant both on and off stage. **$15,000 – $20,000** **(Passed)**

1-310-859-7701

1220. Elvis Presley jade ring. A yellow gold ring with three small diamonds and a light green stone that appears to be either jade or opal. Given by Elvis to his bodyguard, Sam Thompson, one week prior to his death. Sam was sitting with Elvis in his upstairs office at Graceland and when Sam mentioned that it was his birthday on August 13th, Elvis gave Sam the ring befoe he left Graceland that night. Comes with a LOA from Sam Thompson. **$4,000 – $8,000** **($4,250)**

1222. Gold and diamond "TCB" necklace given by Elvis Presley to concert promoter, Tom Hulett. This gold "TCB" necklace was given by Elvis to Tom Hulett of Concerts West Promotions. "TCB" necklaces were given out by Elvis to people within his entourage, as well as those people who Elvis had a good, trusting relationship with. The "TCB" logo was designed by Elvis (and reportedly Priscilla too) with a lightning bolt, to represent Elvis' motto, "Taking Care of Business in a flash". Tom had 2kts. of diamonds inlaid into the necklace. Comes with LOA from Don Hulett, son of Tom Hulett, as well as an LOA (faxed) from Memphis Mafia Member, Joe Esposito. **$12,000 – $18,000** **($8,000)**

1221. Elvis Presley's Tiger's Eye ring. A yellow gold ring featuring Florentine sides and square head with a tiger's eye stone mounted in the center. The ring was a gift to Sam Thompson in July 1973 when Elvis also bought Sam and his wife a home around the corner from Graceland as well as a check for some furniture. Comes with a LOA from Elvis' bodyguard, Sam Thompson. **$4,000 – $8,000** **($3,750)**



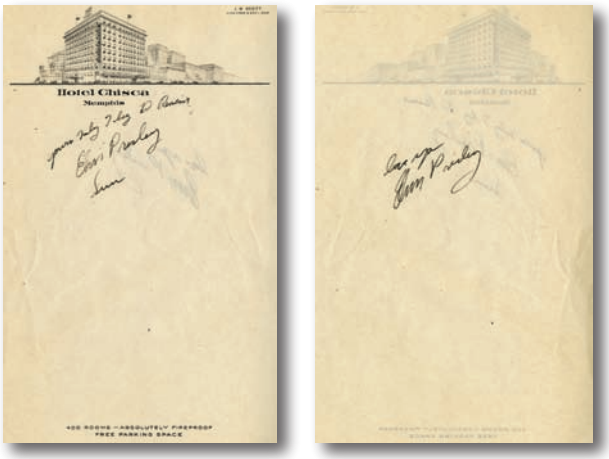
1223. Elvis Presley Special Deputy Sheriff belt buckle. A gold-tone metal belt buckle fashioned in the shape of a badge stating "Special Deputy Sheriff, Shelby County, Tenn." with enameled state of Tennessee emblem at the center. Each year Elvis and the members of his Memphis Mafia were deputized by the local Sheriff's department. Elvis' love of law enforcement is well documented, as is his relationship with his local Shelby County Sheriff's department. Comes with COA from Jimmy Velvet, Elvis Presley Museum. **$2,000 – $2,500** **(Passed)**

1224. Elvis Presley's Martin D-28 stage-used guitar with photographs and video. During the 1970s Elvis played this Martin D-28 guitar (serial number 296978) on and off stage. Extremely well documented, this guitar was given by Elvis to Norman Taurog at Elvis' Beverly Hills home in the 1970s. Taurog directed Elvis in nine of his films including *G.I. Blues, Blue Hawaii, It Happened at the World's Fair* and *Speedway.* Comes with a signed LOA by Norman's son, Jonathan Taurog, and a DVD of a home movie shot by Elvis' record producer, Felton Jarvis, showing Elvis playing this guitar on stage during a concert. Also included are ten color photographs documenting Elvis playing this guitar on stage. Guitar is in fine condition and includes Martin guitar case. **$60,000 – $80,000**

(Passed)

1225. Elvis Presley's Mathey Tissot gold watch. Elvis Presley's Mathey Tissot gold watch with "Elvis Presley" engraved into the dial around the face of the watch. Elvis had about twelve of these watches made by his Memphis jeweler, Harry Levitch. They were originally made for Elvis to give to the other recipients of the Jaycee's Award for the top ten outstanding young men of America, which Elvis received in 1971. Accompanied by a LOA from Gerald Frazzini, police officer and personal bodyguard to Elvis. Frazzini received this watch on February 3, 1971, at the Las Vegas Hilton whilst in Elvis' suite for the celebration of Lisa Marie's 3rd birthday. **$4,000 – $8,000 ($5,000)**

1226. Elvis Presley's cross necklace. Elvis was a very religious man, and enjoyed reading about all different religions and spirituality. He was raised as a Baptist in Tupelo and Memphis, and often wore crosses as jewelry throughout his life. This gold and stone encrusted necklace was given by Elvis to Sam Thompson's mother. It was then given to a friend of Mrs. Thompson, Joyce Biddie. Comes with a notarized LOA from Aron Hulsey, son of Joyce Biddie, as well as a copy of email correspondence between Sam Thompson and noted Elvis collector, Bud Glass, verifying that Joyce Biddie was, in fact, a friend of the Thompson family and verifying this cross as being gifted by Elvis. **$6,000 – $14,000 ($4,000)**



1227. Elvis Presley first autograph signed after "That's All Right" was first played on the radio. This single sheet of paper (measuring approx. 5 7/8 in. x 9 3/8 in.) bears the letterhead of "Hotel Chisca", located in downtown Memphis. In dark ink, Elvis has penned, *"yours truly I beg to remain Elvis Presley Sun"*. When Elvis recorded his hit single, "That's All Right", local Memphis radio DJ, Dewey Phillips, was broadcasting on local radio station WHBQ-AM. On July 10, 1954, Sam Phillips, of Sun Records, took a copy of Elvis' single straight over to Dewey at WHBQ, which was based in the ground level of the Hotel Chisca. Phillips began playing the single immediately on his program, "Red, Hot and Blue", and the song gained notoriety immediately amongst Phillips' cult following. Phillips called the Presley household to ask if Elvis could attend the radio station immediately to be interviewed about the song. It was during the commotion at the hotel whilst Elvis was there to be interviewed that one of the housemaids asked Elvis who he was and why he was causing so much commotion. His reply to the housemaid was, "I'm nobody, Ma'am, but I may be someday." The rest is history. The paper is signed on both sides by mistake, as it was presumably intended for a friend of the housemaid). Using the same pen Elvis signed, *"love ya Elvis Presley"*. In fine condition. **$800 – $1,200 ($2,250)**

1228. One of the first 12 TCB necklaces given out by Elvis Presley. "TCB" necklaces were given out by Elvis to people within his entourage and others with whom Elvis had a good, trusting relationship. The logo was designed by Elvis (and reportedly Priscilla too) with a lightning bolt, to represent Elvis' motto, "Taking Care of Business in a flash". This "TCB" necklace comes from Gerald Frazzini, Denver police officer and personal bodyguard to Elvis. In the accompanying LOA, Frazzini states that his necklace was among the first twelve "TCB" necklaces purchased and given out by Elvis sometime "around 1970" when Joe Esposito, Red West and a few select others also received their necklaces. It would appear that Gerald received this necklace while working security detail at Denver Coliseum on November 11, 1970. In addition to Frazzini's LOA, the lot comes with a color copy of the receipt for the purchase of the first 12 necklaces by Elvis on October 19, 1970. **$8,000 – $10,000 ($6,000)**

1229. Elvis Presley's signature gold aviator sunglasses. Dennis Roberts was Elvis Presley's optician who personally designed and made all of Elvis' eyeglasses from 1970-77. These signature gold aviator-style sunglasses were broken by Elvis and he took them to Roberts for repair (frame is cracked at the top and the left lens is missing). The glasses could not be repaired so Elvis left them with Roberts. Included is the original leather covered glasses case and an LOA by Dennis Roberts. **$3,000 – $5,000** **(Passed)**

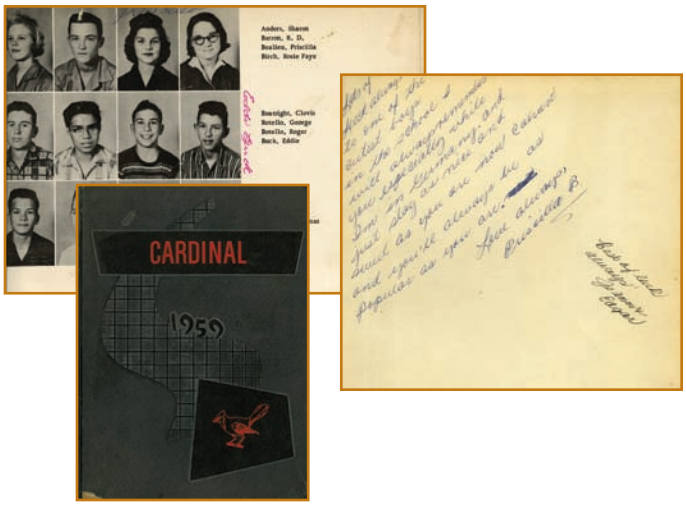
1230. Elvis Presley "Tulsa McLean" khaki pants from *G.I. Blues*. (Paramount, 1960) These khaki pants feature interior Western Costume label typewritten "2238-1 Elvis Presley #2 Waist: 32; Inseam 31 ½". Also has interior Paramount bias label handwritten "Tulsa McLean" and Paramount Men's Wardrobe stamps. Worn by Elvis as Tulsa McLean, a specialist in the U.S. Army stationed in Germany who loves to sing and dreams of running his own nightclub someday. In fine condition. **$2,000 – $4,000** **($2,000)**

1231. Elvis Presley's playing cards signed. This pack of playing cards was signed by Elvis to Jerry Taylor who was staying in Baptist Memorial Hospital. Whilst staying in the hospital, Elvis asked for a pack of playing card and they were loaned to him by Mr. Taylor. As a gesture of thanks, when he returned the cards, Elvis signed the pack for him. Comes with a letter verifying Elvis' signature from Graceland/EPE as well as receipts and invoices documenting Mr. Taylor's visit to the hospital. **$500 – $1,200** **($1,100)**

1232. Record Producer Felton Jarvis' 1977 "Elvis in Concert" jacket. This red nylon letterman-style jacket features a front zipper closure and has interior "Holloway" manufacturer's label. The jacket exhibits a large embroidered "Elvis in Concert" patch on the left breast and embroidered "TCB" lightning bolt patch on the left arm. Comes with copy of original bill of sale from Tony Frost, nephew of Felton Jarvis, indicating this jacket as being one of a grouping of items sold Jarvis' Estate. In fine condition. **$600 – $800** **($900)**

1233. Elvis Presley's high collar shirt with puffy sleeves. A great piece of Elvis wardrobe, this white poly-blend shirt with high collar and elastic armbands was worn extensively by the King, exhibiting sweat stains on the inside collar and down the back. The shirt was made by IC Costume Company and comes with a LOA by Elvis' friend and guitarist Charlie Hodge. Has two small tears each approx. 1 ½ in long at bottom right; otherwise, in very good condition. **$6,000 – $8,000** **($3,000)**

1235. Elvis Presley's white shirt signed "To the Reader of Mirabelle Magazine" from 1960 magazine contest. This white shirt with "Distinctive Sportswear" label on the inside collar was inscribed by Elvis on the front pocket in ink, *"Good luck to the reader of 'Mirabelle Magazine' Elvis Presley '59'"* while Elvis was stationed in Bad Nauheim, Germany serving in the Army. It was given to the magazine in 1959 by Vernon Presley and Lamar Fike to present to the winner of a magazine contest to be held in 1960. Accompanied by a LOA from Lamar Fike who was present with Vernon Presley in Germany when they gave the shirt to *Mirabelle*. In fine condition, with clear dark signature. **$8,000 – $15,000** **($4,000)**



1234. Priscilla Presley's inscribed high school yearbook mentioning her trip to Germany, where later she would meet Elvis Presley. Priscilla Presley's 1959 Del Valle Jr.-Sr. High School yearbook with a unique inscription, *"Lots of luck always to one of the cutest boys in the school. I will always remember you especially while I'm in Germany. And just stay as nice and as sweet as you are now Calvert and you'll always be as popular as you are. Love Always, Priscilla B."* In 1959, Priscilla would go to Germany and meet Elvis Presley. An interesting piece of Elvis history. Includes a LOA from the previous owner who was the niece of the "Calvert" mentioned in the description. **$1,000 – $1,500** **($800)**

1236. Angela Lansbury "Sarah Lee Gates" dress from *Blue Hawaii*. (Paramount, 1961) Poppy print satin dress with belt tie worn by Angela Lansbury in *Blue Hawaii*. Hook-and-eye and zipper closure along the right side. Internal Paramount label handwritten *"Anglea Landsbury"* [sic]. Excellent condition. **$600 – $800** **($2,250)**

1237. Ed "Big Daddy" Roth 1962 original large-format artwork of "Chevy Man". Pencil, india ink, tempera, and collage on 17.5 x 22.5" art paper, mounted to acid-free 2-ply backing, signed and dated ©ROTH '62. Roth is considered by many to be the grandfather of the current low-brow art movement with his cult caricatures of hot rods and crazy custom machines of every imagination, piloted by leering, fiendish creatures whose progenitor is the notorious "Rat Fink". Original works by Roth from the 1960's, his early golden age, are virtually non-existent, especially in this large format. Also surprising here is his depiction of the Chevrolet Corvette in its upcoming "Stingray" form for 1963 (why waste ink on last year's model?). Roth's early 60's creations rising out of the Southern California hot rod, beach, surf, and skate culture caused a frenzy of model car kit and decal sales that swept the nation. His uniquely satirical take on popular culture has not lost an ounce of resonance in all these years. Fine to very fine, with a few minor stains at margins. **$15,000 – $20,000**

(Passed)

1238. Original Hunter S.Thompson oversize print titled *Self portrait, Big Sur, 1961.* Gelatin silver print, 27 ¾ in. x 37 ¾ in. Limited Edition. This beautiful image, titled, *Self portrait, Big Sur, 1961*, depicts a contemplative Hunter in one of his rare quiet moments relaxing on a seaside cliff top sitting in a wicker chair in Big Sur, taken in 1961. Housed in an archival frame. From the collection of actor John Cusack. **$10,000 – $12,000**

($10,000)

1239. - 1240. No Lot.

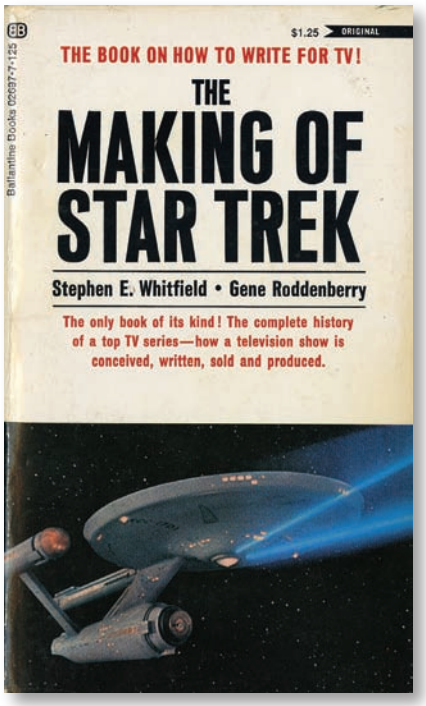
END OF DAY TWO

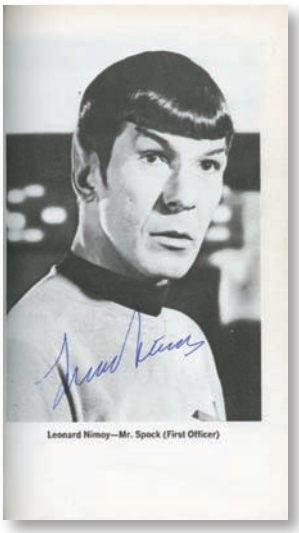
STAR TREK: THE AUCTION

"BALOK"

1241. Original "Balok" Puppet Head from *Star Trek: The Original Series* (NBC-TV, 1966-69) This iconic effigy was used by the diminutive alien "Balok" in the classic first season episode "The Corbomite Maneuver" to intimidate the crew of the Enterprise. When Kirk later asks Balok about the puppet, he responds, *"My alter ego, so to speak. In your culture, he would be Mr. Hyde to my Jekyll. You must admit he's effective. You would never have been frightened by me."* Designed by legendary sculptor/artist Wah Ming Chang who created *Star Trek* creatures such as the Gorn from "Arena", the M-113 Salt Vampire from "The Man Trap", and the Taurus II humanoids in "The Galileo Seven", among many others. The puppet head is crafted of polyurethane foam and measures 16 in. tall and is mounted on a wooden 1 ¼ in. diameter dowel extending 15 ½ in. below the base of the neck. Three electrical wires and a cable protrude from the neck—the cable to actuate the mouth of the puppet and the wires to presumably control eye movement. Shows some wear in the paint in areas and foam exhibits minor separation from movement of the mouth, typical for such materials from this era. Overall, the polyurethane foam remains in remarkable, supple condition. This alien head is featured in the closing credits of virtually every episode of the *Original Series* and remains as a symbol of one of the most influential television shows of all time. Certainly, a relic worthy of a toast with a glass of Tranya!

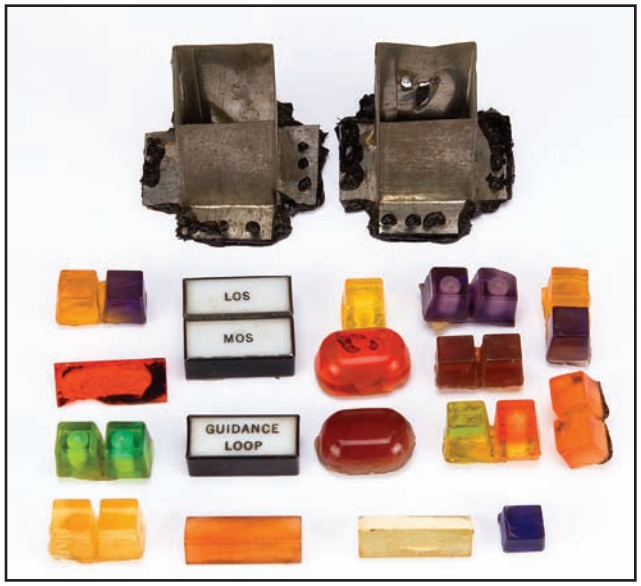
$20,000 – $30,000 **($70,000)**



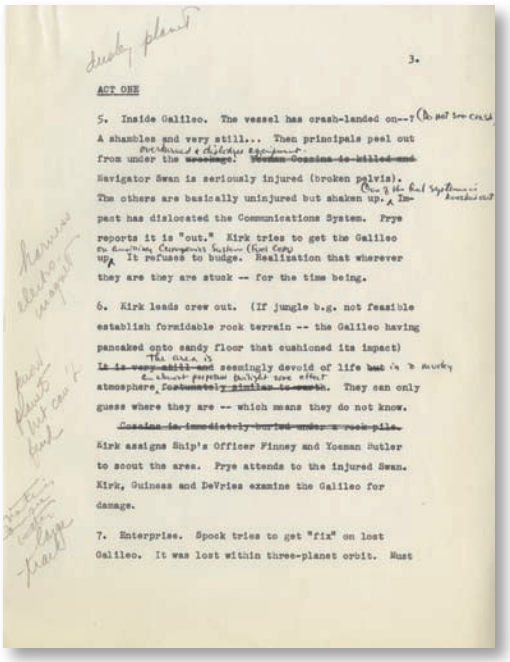


1242. ***The Making of Star Trek*** **paperback signed by Gene Roddenberry, William Shatner, Leonard Nimoy, DeForest Kelly, George Takei, Nichelle Nichols, Majel Barrett, Walter Koenig and D.C. Fontana.** *The Making of Star Trek*, by Stephen E. Whitfield and Gene Roddenberry. Ballantine Books, New York, (1968). Stated Eighth Printing, 1972. Octavo, wraps, 414 pages. Signed by Gene Roddenberry, William Shatner, Leonard Nimoy, DeForest Kelly, George Takei, Nichelle Nichols, Majel Barrett, Walter Koenig and D.C. Fontana. The signatures are signed on their respective photographs within the book. **$800 – $1,200** **($3,000)**

1244. Original Ozite Bridge carpet from the U.S.S. Enterprise. (NBC-TV, 1966-1969) Gray Ozite carpeting used on the original set of the "Enterprise" bridge perimeter near the various support stations. Measures 40 x 25 in. This carpet was obtained from Star Trek Art Director Matt Jefferies and originally sold by Profiles in History Dec. 12, 2001. **$2,000 – $3,000** **($4,000)**



1243. Collection of miscellaneous buttons from the bridge of the U.S.S. Enterprise. (NBC-TV, 1966-1969) Collection of different colored resin buttons and translucent white buttons with function designations, of the type used on the bridge and on the Command Module/Helm of the USS Enterprise (*Star Trek: TOS*). The five translucent buttons are designed to be backlit, and read "Guidance Loop" and "LOS MOS". Also includes two metal flush-fitting housings used to encapsulate the light fixtures that illuminate these resin buttons. **$1,500 – $2,500** **($2,250)**



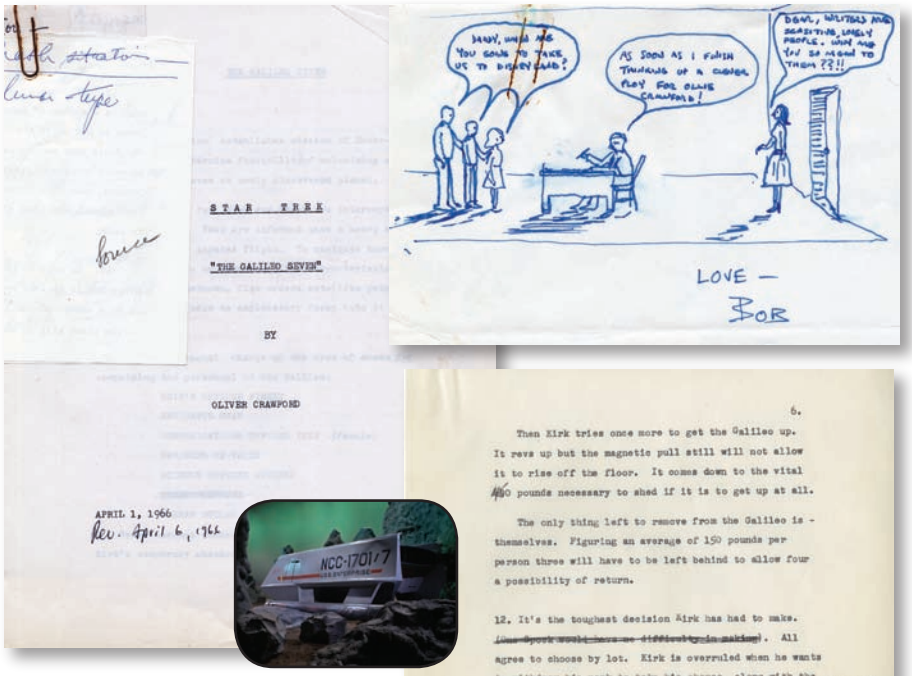
3.

ACT ONE

5. Inside Galileo. The vessel has crash-landed on--? A shambles and very still... Then principals peel out from under the wreckage. Navigator Swan is seriously injured (broken pelvis). The others are basically uninjured but shaken up. Impact has dislocated the Communications System. Prye reports it is "out." Kirk tries to get the Galileo up. It refuses to budge. Realization that wherever they are they are stuck -- for the time being.

6. Kirk leads crew out. (If jungle b.g. not feasible establish formidable rock terrain -- the Galileo having pancaked onto sandy floor that cushioned its impact) It is very still and seemingly devoid of life but in a murky atmosphere, fortunately similar to earth. They can only guess where they are -- which means they do not know. Possible immediately buried under a rock pile. Kirk assigns Ship's Officer Finney and Yoeman Butler to scout the area. Prye attends to the injured Swan. Kirk, Guinness and DeVries examine the Galileo for damage.

7. Enterprise. Spock tries to get "fix" on lost Galileo. It was lost within three-planet orbit. Must



STAR TREK

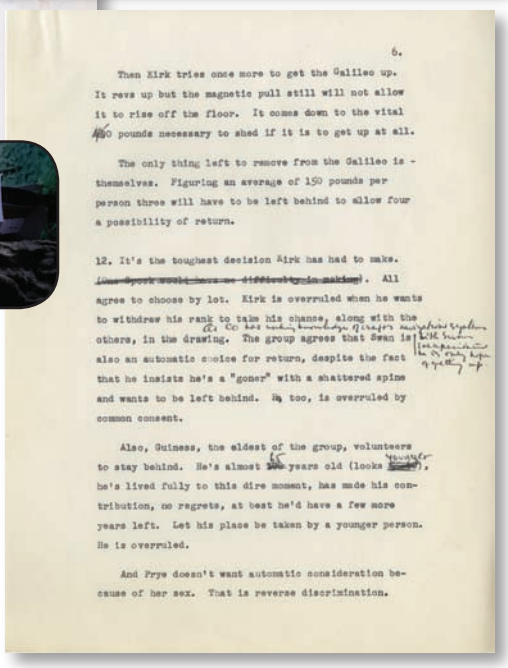
"THE GALILEO SEVEN"

BY

OLIVER CRAWFORD

APRIL 1, 1966

Rev. April 6, 1966



6.

Then Kirk tries once more to get the Galileo up. It revs up but the magnetic pull still will not allow it to rise off the floor. It comes down to the vital 150 pounds necessary to shed if it is to get up at all.

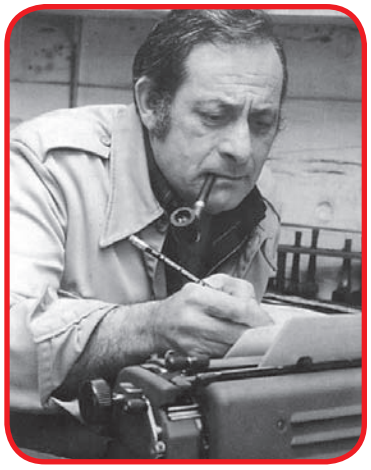
The only thing left to remove from the Galileo is - themselves. Figuring an average of 150 pounds per person three will have to be left behind to allow four a possibility of return.

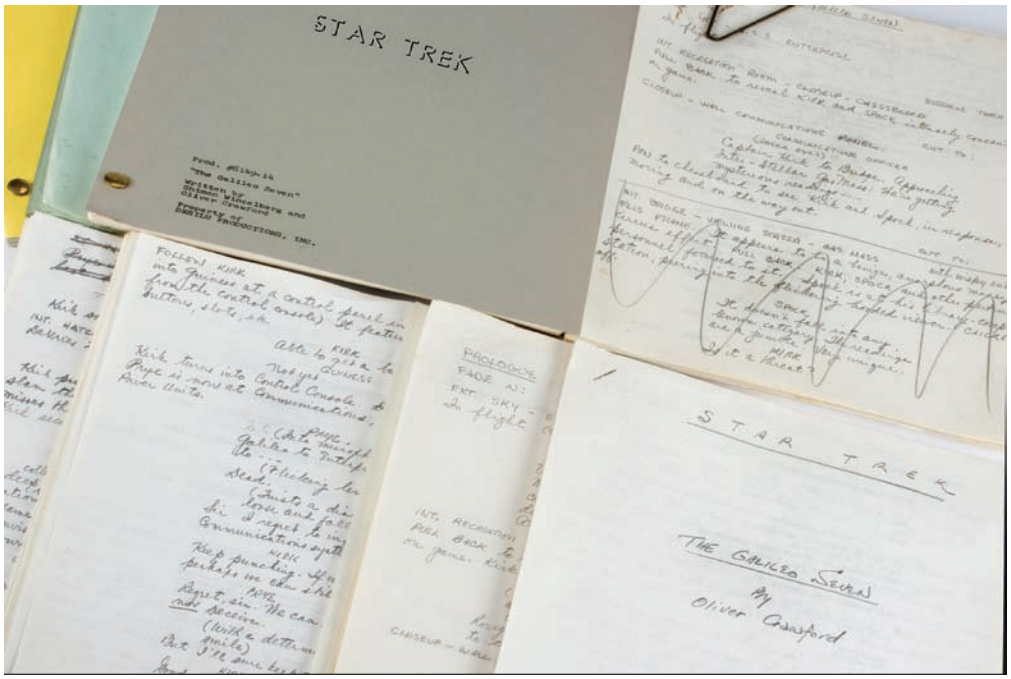
12. It's the toughest decision Kirk has had to make. All agree to choose by lot. Kirk is overruled when he wants to withdraw his rank to take his chance, along with the others, in the drawing. The group agrees that Swan is also an automatic choice for return, despite the fact that he insists he's a "goner" with a shattered spine and wants to be left behind. He, too, is overruled by common consent.

Also, Guinness, the eldest of the group, volunteers to stay behind. He's almost 55 years old (looks younger), he's lived fully to this dire moment, has made his contribution, no regrets, at best he'd have a few more years left. Let his place be taken by a younger person. He is overruled.

And Prye doesn't want automatic consideration because of her sex. That is reverse discrimination.

1245. Writer Oliver Crawford's development materials for episode "The Galileo Seven" from *Star Trek: The Original Series*. (NBC-TV, 1966-69) Writer Oliver Crawford's hand-typed treatment for the episode "The Galileo Seven" dated April 1, 1966 with hand-annotations, plus hand-drawn cartoon by producer Bob Justman joking about Roddenberry's treatment of writers. Also included in lot are (2) studio mimeo copies of Art Director Matt Jefferies' designs for the shuttle craft "Galileo Seven"; carbon letter of notes and suggestions from Bob Justman to Gene Roddenberry concerning details of the story development on Desilu Productions inter-department paper; a mimeo of Crawford's April 6, 1966 revision with scenes checked off for continuity; typed letter by Gene Roddenberry (with secretarial signature) on Desilu Productions letterhead dated April 14, 1966 concerning development of *Star Trek* episode "The Galileo Seven", and an original first draft script for this episode, dated September 1, 1966. Fascinating and very personal behind the scenes look into the development of this great episode which explores Spock in command for the first time. **$800 – $1,200** **($1,000)**





STAR TREK

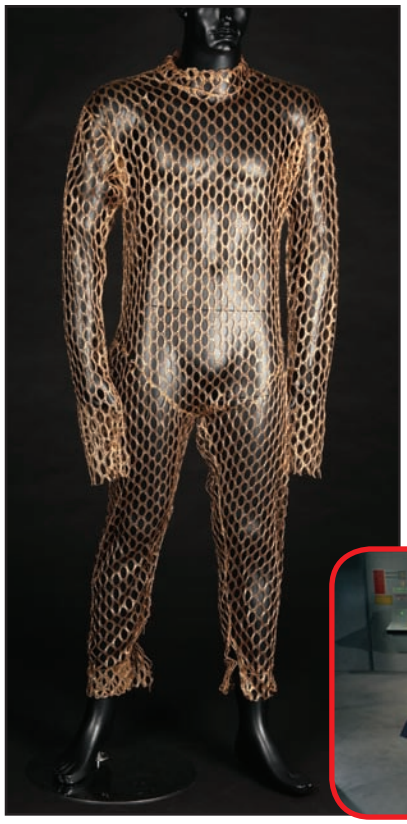
STAR TREK

THE GALILEO SEVEN

BY

Oliver Crawford

1246. Author Oliver Crawford's handwritten and typewritten manuscripts for *Star Trek* Episode #16, "The Galileo Seven". (NBC-TV, 1966-69) Archive of materials documenting the entire development of Oliver Crawford's teleplay for *Star Trek* episode #14, "The Galileo Seven", beginning with his handwritten treatment dated March 30, 1966, followed by his hand-typed treatment dated April 1, 1966, (2) different handwritten complete drafts, a typed carbon copy of the teleplay dated May 23, 1966, a first draft studio printed teleplay dated September 1, 1966 with color correction pages, and a final draft dated September 15, 1966. Page counts vary from 16 to 76 with each work being complete. An exceptional and quite possibly unique opportunity to document the history of an important episode from the original series. **$4,000 – $6,000** **(Passed)**



1247. Original "Botany Bay" crewman sleep suit from *Star Trek: The Original Series* episode "Space Seed". (NBC-TV, 1966-1969) A full-length hibernation jumpsuit fashioned of gold lamé netting worn by one of the genetically-enhanced humans from "S.S. Botany Bay" in the memorable episode "The Space Seed" – a plot that was later revisted in *Star Trek II: The Wrath of Khan*. This costume was listed as being worn by Ricardo Montalban as "Khan" in a Butterfield & Butterfield auction dated February 26-27, 1996 (lot 4361). **$600 – $800** **($2,000)**

1249. Android necklace from *Star Trek: The Original Series* episode "I, Mudd". (NBC-TV, 1966-69) Trapezoid-shape plastic shell printed with "81" and connected to a two link silver metal chain with hook clasp. This numbered necklace is visible being worn by one of the android inhabitants of the planet controlled by Roger C. Carmel "Harry Mudd" in the episode "I, Mudd." Two styles of necklace were created; a hero illuminating unit and this style, a non-illuminating unit. The plastic shell measures 1 ½ in. x 2 ½ in. x ½ in. **$1,000 – $1,500** **($2,500)**

1248. "Alice" android costume from *Star Trek: The Original Series* episode "I, Mudd". (NBC-TV, 1966-1969) Costume worn by one of the "Alice" androids in the memorable *TOS* episode, "I, Mudd". Sheer orange netting of a floral motif with integral nude bodysuit and long lengths of winding silver metal chain. The costume is in remarkable condition for its age, with little signs of wear. **$300 – $500** **($2,750)**

1250. "The Trouble with Tribbles" First Draft *Star Trek* script signed by the author. (Desilu Productions, 1967) Complete 84 pp (80 numbered plus 4 introductory pp) first-draft teleplay written and signed by David Gerrold, for what is arguably the single most-popular episode ever of the original *Star Trek* s series. Dated July 21, 1967, signed boldly on front cover in red ink, generally fine condition apart from ½ in. x 2 in. clip to upper right corner of front cover. **$400 – $600** **($950)**

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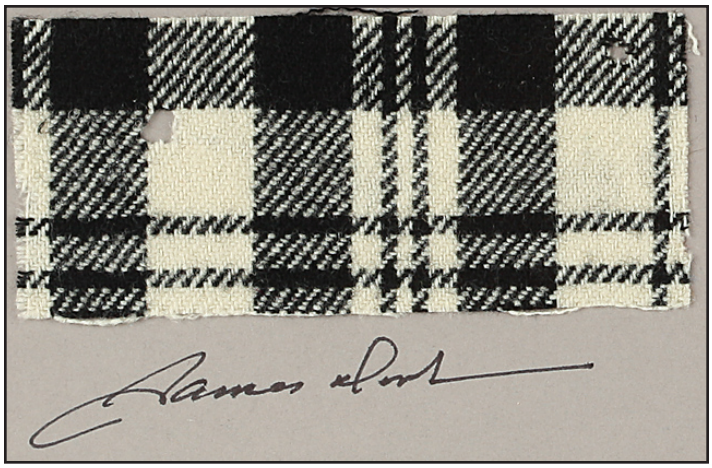
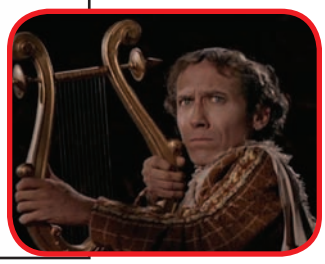
1251. Walter Koenig "Pavel Chekov" Starfleet tunic and pants from *Star Trek: The Original Series*. (NBC-TV, 1966-1969) Green Starfleet tunic and pants worn by Walter Koenig as "Pavel Chekov" in the Third Season of *TOS*. The pants have been retro-fitted with pleats for use in *Star Trek: Phase II*. A vintage replica Starfleet insignia is provided to round out the display. Exhibits signs of original insignia removal; otherwise, remarkable condition for its age. **$8,000 – $10,000** **($8,000)**

1252. Original Third Season Starfleet tunic and pants from *Star Trek: The Original Series*. (NBC-TV, 1966-1969) Red Starfleet tunic and pants from the Third Season of *TOS*. A vintage Engineering insignia is provided to round out the display. Exhibits signs of original insignia removal; otherwise, remarkable condition for its age. **$6,000 – $8,000** **($6,500)**



1253. Scotty's Tartan Sash Fabric Swatch from *Star Trek: The Original Series*. (Paramount-TV, 1966-1969) A 3 ½ in. x 1 ½ in. swatch of fabric from James Doohan "Scotty's" Tartan sash used in the episode, "Is There in Truth No Beauty." An authentic tartan fabric, matted and framed along with two photos of James Doohan: one of him wearing the sash in the episode, and one of him cutting the sash to make this collectible. Autographed and numbered 205 of 1000. Comes with a certificate of authenticity. The frame measures 11 ½ in. x 9 ½ in. **$300 – $500** **($375)**

1255. Guard tunic from *Star Trek: The Original Series* episode "The Cloud Minders". (NBC-TV, 1966-1969) Guard tunic of grey fabric with long full sleeves worn by one of Plasus' guards in the *TOS* episode, "The Cloud Minders". Exhibits slight soiling along one sleeve; otherwise, remarkable condition for its age. **$300 – $500** **($850)**



1254. Michael Dunn "Alexander" costume from *Star Trek: The Original Series* episode "Plato's Stepchildren". (NBC-TV, 1966-1969) Michael Dunn "Alexander" costume worn in the *TOS* episode, "Plato's Stepchildren". Consisting of a brown and orange jumpsuit with multicolored fabric accents along the outside edge. Rear zipper closure. Exhibits slight fading at the shoulders; otherwise, excellent condition. **$400 – $600** **($2,500)**

1256. Alien Weapon from *Star Trek: The Original Series*. (NBC-TV, 1966-69) Turned aluminum barrel and carved wood grip with brass detailing. First used in *TOS* episode, "Wink of an Eye," by the Scalosians. Kathie Brown "Deela", the Queen of the Scalosians, uses this weapon to hold William Shatner "Kirk" hostage. The current configuration of this phaser is from the episode, "The Cloud Minders," where it is used by the palace guards of the sky city of Stratos. Designed by Matt Jeffries, it measures 2 in. x 7 in.. A rare prop weapon from *TOS*. **$2,000 – $3,000** **($3,750)**

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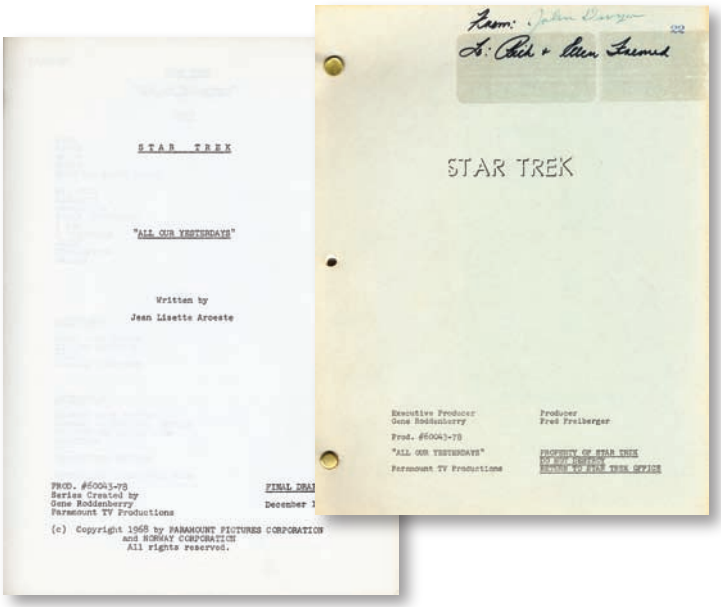
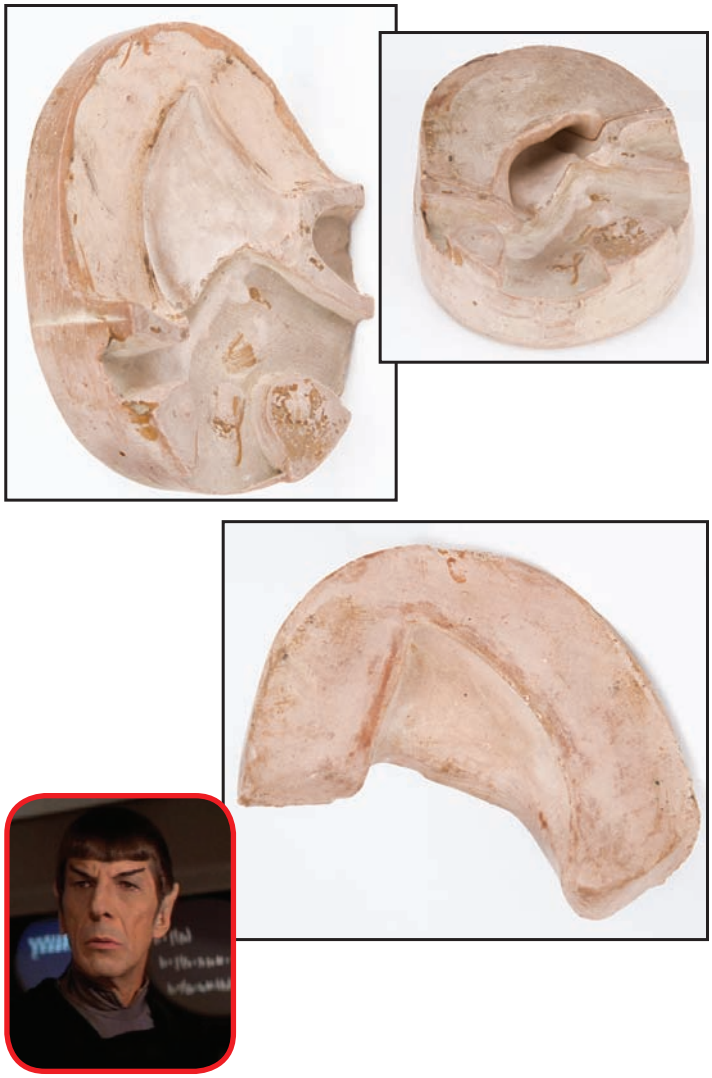


1257. *Star Trek: TOS* Final Draft script for "All Our Yesterdays", personal copy of John Dwyer. (Paramount TV, 1969) Complete 153 pp. final-draft script for season 3, episode 23, "All Our Yesterdays" being the personal copy of set decorator John Dwyer. Printed studio cover with Dwyer's inscription at upper right. This was the next to last episode of the original series. Fine. Comes with LOA from John Dwyer. **$200 – $300** **($750)**

1258. Pair of animation cel composites from *Star Trek: The Animated Adventures*. (Filmation Associates, 1973) Two different complete shots from the animated series, composed of multiple layered hand-painted cels over painted background, the one depicting Capt. Kirk, McCoy, and Uhura consisting of (8) cels plus background, and the other of Capt. Kirk and an unidentified character includes (6) cels plus a more elaborately painted background. Condition of each cel element is generally Very Fine. **$400 – $600** **($425)**

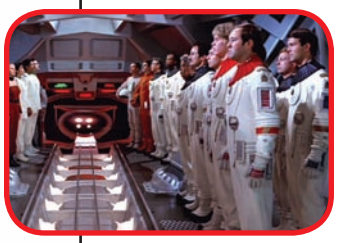
1259. Type-1 Hand Phaser from *Star Trek: Phase II*. Meticulously constructed of resin with metal side accents, acrylic emitter, power meter, turning wheel adjuster and Velcro attachment patch on the underside. Measures 4 in. long x 2 in. wide. A wonderful relic from the planned *Star Trek* continuation series that ultimately became *Star Trek: The Motion Picture*. **$800 – $1,200** **($1,500)**



1260. Leonard Nimoy "Mr. Spock" Vulcan ear mold from *Star Trek: The Motion Picture*. (Paramount, 1979) Two-part dental plaster mold used to create Leonard Nimoy's signature Vulcan ear prosthetic. This is a left ear mold. Handwritten in green crayon on the bottom of the mold is, *"Leanard* [sic] *Nimoy [3], Left Ear, 6.21.78, Paramount, Studios Hold"*. Measures 4 in. long x 2 in. tall. **$3,000 – $5,000** **($3,000)**

1261. William Shatner "Admiral Kirk" costume from *Star Trek: The Motion Picture*. (Paramount, 1979) Complete grey costume worn by William Shatner as "Admiral James T. Kirk" consisting of a grey tunic with Starfleet insignia patch and attached bio-monitor and grey pants with integral suspenders. Braiding removed from sleeves for cleaning; thread remnants visible; otherwise, fine condition. The shoes are from an extra, size 11. **$4,000 – $6,000** **($7,500)**

1262. Starfleet shuttle maquette from *Star Trek: The Motion Picture*. (Paramount, 1979) Starfleet shuttle maquette constructed from wood with applied sculpted foam elements. Hand-painted and detailed 9 ½ in. long x 3 1/8 in wide. These shuttles are seen in the background on the boarding platform at Starfleet Command. From the collection of *ST:TMP* Art Director, Harold Michelson. **$400 – $600** **($1,100)**



1263. Engineering suit from *Star Trek: The Wrath of Khan*. (Paramount, 1982) Orange wool Engineering suit with Starfleet insignia badge on the left shoulder, extensive rank pins and applied metal and acrylic badges and fittings as well as plastic, cast resin and other ornamentation. It has a Velcro and snap closure at the rear. The foam rubber collar exhibits some wear at the collar attachment and the stitching of one of the device fittings on the right leg, but could easily be repaired. Internal Paramount tag handwritten *"Gil Combs"*, credited with stunts on the film. A rare costume from the film. **$2,000 – $3,000** **($2,000)**

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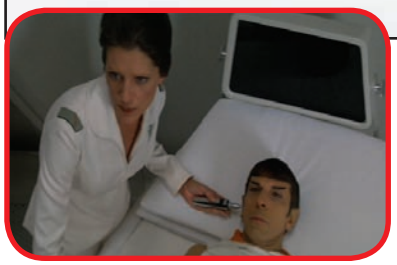
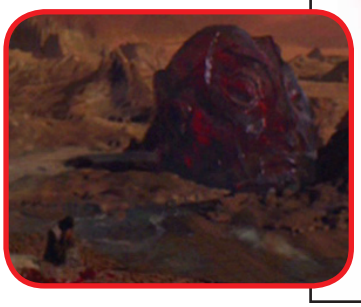
1264. Collection of DeForest Kelley, James Doohan and George Takei Starfleet uniform shirts from *Star Trek II-IV* feature films. (Paramount, 1979, 1982, 1984, 1986) This lot consists of one light green and two mustard-colored sleeveless Starfleet uniform shirts that were screen-worn by actors DeForest Kelly, James Doohan and George Takei in their legendary roles as Dr. McCoy, engineer Montgomery Scott and Lt. Cmdr. Hikaru Sulu. This style of shirt was introduced in the second *Star Trek* major motion picture, *The Wrath of Khan*, and was worn under the maroon jackets seen on Starfleet Officers. **$800 – $1,200** **($1,200)**



1267. Rare Hero Medical Scanner from *Star Trek: The Motion Picture*. (Paramount, 1979) Constructed of a wooden handle with metal accents and a conical aluminum tip, this rare medical scanner is used by Majel Barrett Roddenberry "Dr. Christine Chapel" to scan Leonard Nimoy "Spock" after he is injured by V'Ger. Built by The Paramount Staff Shop and measures approx. 6 ¾ in. long. **$600 – $800** **($2,500)**

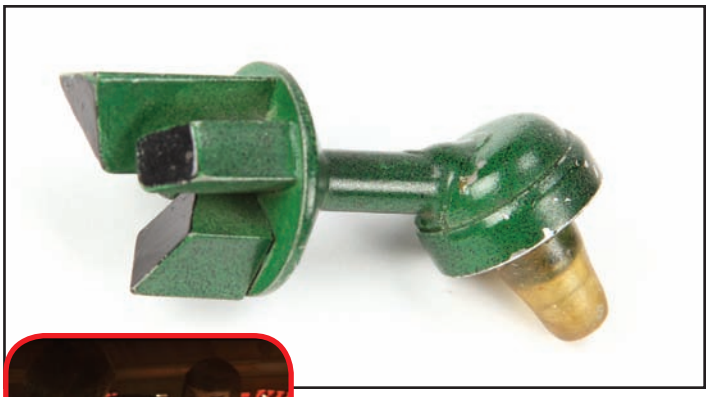
1268. U.S.S. Enterprise 1701 Impulse Engine Miniature from *Star Trek III: The Search for Spock*. (Paramount, 1984) Constructed of sculpted wood and resin, and distressed with burn marks, this is the impulse engine on the saucer section of the U.S.S. Enterprise ship. It was part of the special effects miniature used for the self-destruct sequence in the film. Industrial Light and Magic (ILM) originally built the filming miniature, and this prop could possibly be the only surviving piece of that special effects model. Measures 9 in. x 5 in. **$400 – $600** **($950)**

1265. Federation Starfleet Type 2 Phaser and Holster from *Star Trek: The Motion Picture* and *Star Trek III: The Search for Spock*. (Paramount, 1979, 1984) Vacuum-formed plastic painted copper with a rubber grip and a pushbutton trigger that illuminates a light on top. Also includes a plastic holster with Velcro attachment on the side. Originally built for *Star Trek: The Motion Picture* and used again in *Star Trek III: The Search for Spock* as well as *TNG* episode, "Yesterday's Enterprise." Subsequently repainted and used in other episodes. Measures 8 ½ in. long. **$1,500 – $2,000** **($1,900)**



1266. Vulcan Head Artifact from *Star Trek: The Motion Picture*. (Paramount, 1979) Seemingly gigantic visual effects statue that Leonard Nimoy "Spock" is seen praying to on the planet Vulcan. Fashioned of cast resin and measures 8 in. x 11 in. **$2,000 – $3,000** **(Passed)**

1269. Vulcan Priest Ceremonial Lantern from *Star Trek III: The Search for Spock*. (Paramount, 1984) Frosted acrylic cylinder with a side handle and adorned top piece, used as a Vulcan priest lantern during the "fal-tor-pan" ceremony, in which Spock's "katra" is fused back with his physical body. Measures 15 in. tall. **$300 – $500** **($450)**



1272. Spock/Uhura Klingon Earpiece from *Star Trek IV: The Voyage Home*. (Paramount, 1986) Aluminum painted green with black accents and a rubber ear insert. Used as a Klingon-style earpiece by both Nichelle Nichols "Uhura" and Leonard Nimoy "Spock" in the Klingon ship while time-traveling back to 1980s Earth. Measures 2 ¾ in. long. **$1,200 – $1,500** **(Passed)**

1270. Hero Illuminating Injector from *Star Trek III: The Search for Spock*. (Paramount TV, 1984) Tubular metal Injector with acrylic tip and applied silver graphic used by William Shatner "Admiral Kirk" to inject DeForest Kelley "Dr. McCoy" with "Lexarine," a drug to help counteract Spock's mind-meld with McCoy. Used when Kirk is breaking McCoy out of jail. The illuminating tip is activated by a switch on the handle. Measures 2 ½ in. x 5 in. **$800 – $1,200** **($900)**

1273. Delegate pin from *Star Trek: The Voyage Home*. (Paramount, 1986) Two-piece metal pin-back badge, with stylized United Federation of Planets logo on the upper portion, and galaxious lower hanging charm. Measures 2 in. wide x 5 ½ in. long. **$300 – $500** **($300)**

1271. Hero Starfleet Type 2 Phaser from *Star Trek III: The Search for Spock*. (Paramount, 1984) Cast resin handheld phaser pistol with working LED lights on top. Following its use in *S.T. III*, this phaser's handle was wrapped in leather and used by Patrick Stewart "Capt. Picard" and Will Wheaton "Wesley Crusher" in *Star Trek: The Next Generation* episode, "Final Mission." Measures 9 ½ in. long. **$1,500 – $2,000** **($4,250)**

1274. Hero Binoculars from *Star Trek: The Final Frontier*. (Paramount, 1989) Resin and acrylic prop binoculars with illuminating lens used by DeForest Kelley "McCoy" to watch William Shatner "Kirk" climb Half Dome in Yosemite National Park. The front lens illuminates red with a pushbutton switch located on the top of the unit. Crack repaired above the nose bridge. Measures 5 ¼ in. x 4 in. x 1 ¼ in. **$1,000 – $1,500** **($1,600)**

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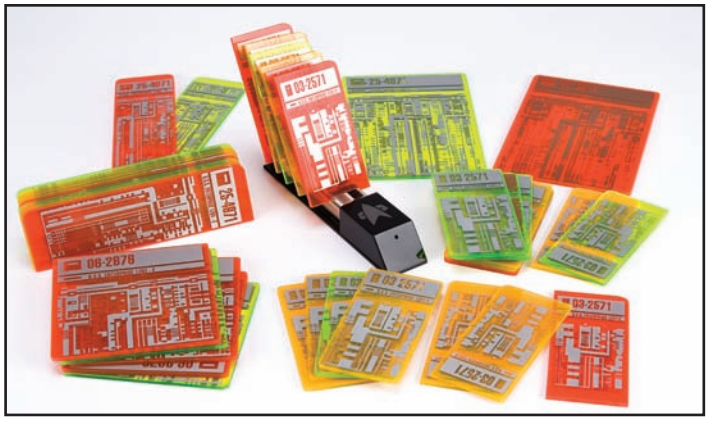
1275. Illuminating Federation Starfleet PADD from *Star Trek: Generations*. (Paramount, 1994) Cast resin painted grey with graphic decal detailing and translucent backlit acrylic view screen, which illuminates by a pushbutton on the center. This prop is the first design of a new style illuminated PADD, but ultimately did not make the final cut. Another design was chosen for *Star Trek: Insurrection*. However, this prop still proved to be useful, as it was illuminated and served a background PADD. Built by HMS Creative Productions and measures 4" x 5 ¾". **$300 – $500** **($1,200)**

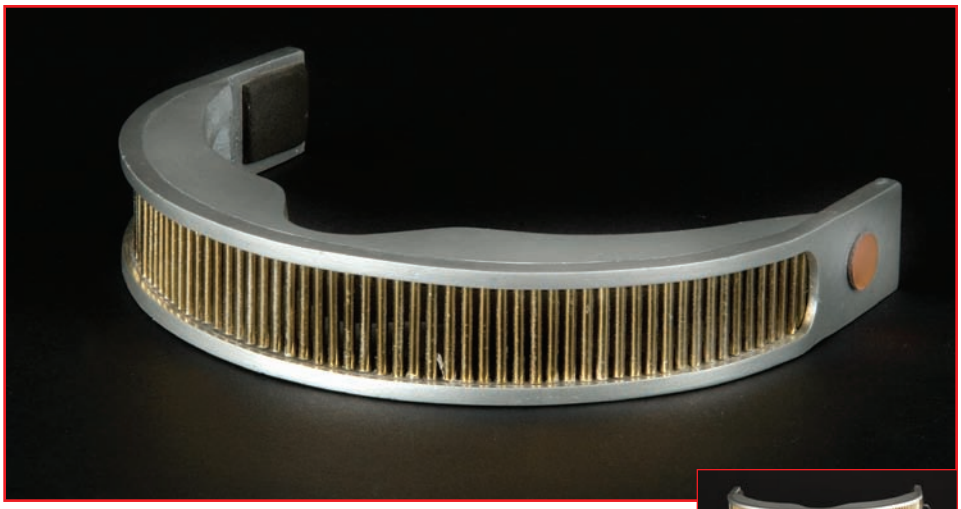
1277. Working illuminating Klingon PADD and static Starfleet PADD from *Star Trek: Generations*. (Paramount, 1994) Illuminating Klingon PADD from *Star Trek: Generations*. Constructed of plastic with applied gold, copper and silver accents, it measures 2 in. x 4 ¼ in. and features a sliding front panel that illuminates the display. Together with a molded resin static Starfleet PADD, measuring 4 x 6 in., with decal detailing printed with "Cardassian – Federation Boundary". **$600 – $800** **($00)**

1276. Hero Illuminating Starfleet Mark VII Science Tricorder from *Star Trek: Generations*. (Paramount-TV, 1994) This hero illuminating Starfleet Mark VII Science Tricorder from *Star Trek: Generations* is based on Rich Sternbach's Mk VI design and built by Ed Miarecki with electronics by Steve Horch. It is constructed of gray vacuum-formed plastic with small printed labels to look like buttons and displays. The graphic depicts the "crow" robot from *Mystery Science Theater 3000* (an inside joke among the prop makers). The prop comes to life when opened with an impressive display of LED lights. Measures 6 ½ in. long when open and includes a black fabric-covered holder with Velcro backing for attachment. **$3,000 – $5,000** **($6,000)**

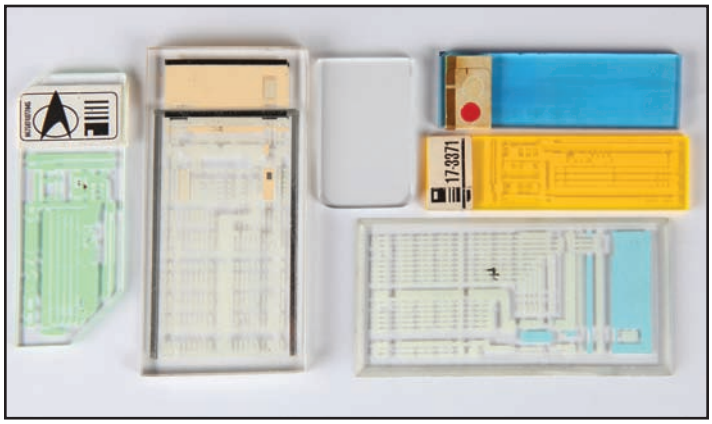


1278. Enterprise 1701-E isolinear chips and holder from *Star Trek: First Contact* and *Insurrection*. (Paramount, 1996 and 1998) Plexiglass chip holder and chips used in *Star Trek First Contact* and *Insurrection*. The holder, printed with the Starfleet insignia, measures 6 ¼ in. long and has slots for five chips. Includes 39 isolinear chips: 20 small 2 in. x 4 in., 12 narrow Type B 2 in. x 6 in., five 4 in. x 4 in. and two 4 in. x 6 in. With LOA stating items are from collection of John Dwyer, *Star Trek* set decorator. **$400 – $600** **($1,700)**

1279. Collection of Sick Bay blankets from *Star Trek: Generations* and *Insurrection*. (Paramount 1994 & 1998) Large green Sick Bay blanket with USS Enterprise 1701-E Starfleet logo and "Medical Department" printed on one side, lined in a silver iridescent material on the other. Used in *Star Trek: Generations* as well as *Insurrection*. Together with 14 1701-B Sick Bay blankets. Measure approximately 66 in. x 96 in. The ultimate in 24th century bedding! **$400 – $600** **($2,500)**

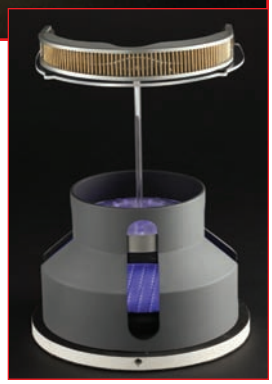


1280. Crew chair from the bridge of the USS Enterprise-B from *Star Trek: Generations*. (Paramount, 1994) Grey folding bridge chair with teal cushions and Star Fleet emblem on the back. Seen prominently around the perimeter of the bridge at the science and engineering stations, the chair is mounted on an aluminum base with machined holes for bolting the seat to the deck. Based on a marine chair (for a bass boat!), this USS Enterprise chair wonderfully illustrates the creativity of the *Star Trek* set designers and set decorators, who can take many everyday items and cleverly modify them to fit seamlessly into the *Star Trek* universe.
$300 – $500 **($750)**



1281. Set of Six Isolinear Optical Chips from the *Star Trek* series. (Paramount-TV, 1994-2005) Set of 6 rectangular acrylic strips used as data storage devices utilized in various forms of technology, including Starfleet computers, PADDs and tricorders with Isolinear drives. Comes with one solid blue, one clear, one yellow (with circuitry), one clear (with green circuitry), one clear (with white circuitry, white label), and one clear (with white circuitry, blue label) Isolinear chip. Various sizes ranging from 2 in. to 4 in. in length. Used in all the *Star Trek* television series. **$300 – $500** **($450)**

1282. Malcolm McDowell "Dr. Soren" hero costume from *Star Trek: Generations*. (Paramount, 1994) Hero costume worn by Malcolm McDowell as "Dr. Soren", killer of Kirk in *Star Trek: Generations*. A black ribbed jumpsuit with padded grey collar, side zipper and hook-and-eye closure. It exhibits some studio distress to the abdomen and only minor production use. **$1,200 – $1,500** **($1,500)**



1283. LeVar Burton "Geordi La Forge" VISOR from *Star Trek: Generations*. (Paramount, 1994) VISOR worn by Lt. Geordi La Gorge, a device that allows the birth-blind La Forge to "See" throughout the electromagnetic spectrum. Constructed of cast resin with hard plastic metallic tines along the perimeter and copper details at the temples. Small foam rubber squares at the inside temples to pad Burton's face for the sequences it was worn. In excellent condition. Comes with an elaborately-constructed custom Plexi case with illuminating base that displays the VISOR beautifully. **$4,000 – $6,000** **($4,500)**

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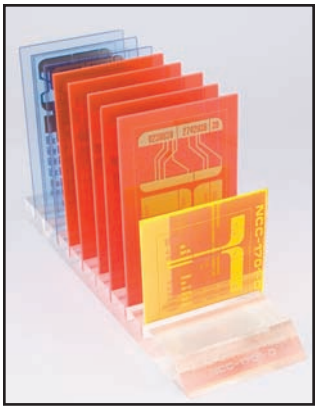
1284. Hero Patrick Stewart phaser rifle from *Star Trek: First Contact*. (Paramount, 1996) Patrick Stewart "Capt. Jean-Luc Picard" hero phaser rifle used to throw through the display cabinet. This impressive prop weapon is constructed from solid cast resin with acrylic details and a milled hollow barrel for placement of five 9V batteries. A belt tensioner is built into the gun stock to keep the shoulder belt taught. A side panel is missing that hides the electrical switch but can be easily replaced. A finely detailed prop weapon from the film. **$2,000 – $3,000** **($3,500)**



1285. Enterprise 1701-D isolinear chips and holder from *Star Trek: Generations* and *The Undiscovered Country*. (Paramount, 1991 and 1994) Plexiglass chip holder and chips used in *Star Trek Generations* and *The Undiscovered Country*. The holder, printed with "USS Enterprise NCC-1701-D", measures 4 in. x 13 in. and has slots for nine chips. Includes 14 isolinear chips: six 4 in. x 4 in. and eight 3 ¾ in. x 7 in. (not all chips are shown). With LOA stating items are from collection of John Dwyer, *Star Trek* set decorator. **$400 – $600** **($1,800)**

1287. Borg chest plate from *Star Trek: First Contact*. (Paramount, 1996) Partial Borg chest plate appliance with rear straps. Constructed of molded foam rubber painted black with applied gold, silver and copper color detailing. Used in the production of *Star Trek: First Contact*. Measures approx. 20 in. across. **$300 – $500** **($400)**

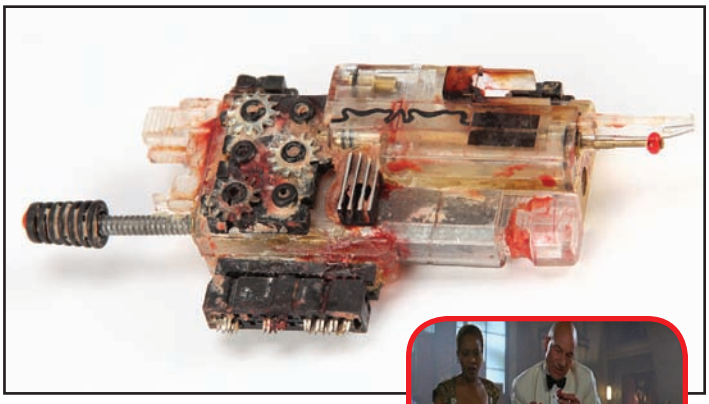
1286. Hero Zefram Cochrane music disc and player from *Star Trek: First Contact*. (Paramount, 1996) This is James Cromwell's "Dr. Zefram Cochrane" hero music disc and disc player from *Star Trek: First Contact* with which he plays Steppenwolf's "Magic Carpet Ride". This device is clearly visible in the sequence of Dr. Cochrane's laboratory and is created of vacuum-formed plastic with applied acrylic details and translucent green acrylic music disc with applied metallic detailing. Only one music player was produced for the film. It exhibits minor wear from production use; otherwise, very good condition. **$800 – $1,200** **($1,300)**

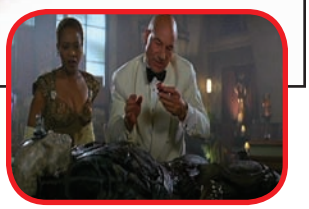
1288. Borg Bone lot from *Star Trek: First Contact*. (Paramount, 1996) Constructed of cast resin, painted silver to resemble pieces of a metallic skeleton. Used as set dressing in the sequence where Data (Brent Spiner) smashes a plasma coolant tank to release corrosive gases that destroy the living biological parts of the Borg drones, leaving only their "bones." Includes parts of the ribs, a right foot, a femur, part of an arm and the partial left section of a skull. The pieces are slightly smaller than lifesize. **$200 – $300** **($475)**

1289. Hero Starfleet EVA Phaser Rifle from *Star Trek: First Contact*. (Paramount, 1996) Cast resin dual handle rifle with scope painted silver and grey with additional graphic decals. Dubbed the EVA (Extra Vehicular Activity) phaser rifle, this style weapon is used by Picard (Patrick Stewart), Worf (Michael Dorn) and Lt. Hawk (Neal McDonough) as they attempt to stop the Borg from building an emergency beacon. Built by HMS Creative Productions and measures 36" in length. **$2,000 – $3,000** **($4,250)**

1291. Enterprise-E model from Capt. Picard's Ready Room in *Star Trek: First Contact* and *Star Trek: Insurrection*. (Paramount, 1996 & 1998) This beautiful model is fashioned from solid resin and measures 28 in. long x 9 ½ in. wide. Painted a matte-finish light gray with the requisite applied ship delineation, "U.S.S. ENTERPRISE NCC-1701-E". This model was on display in Picard's Ready Room for both *First Contact* and *Insurrection*. The "E" debuted in *First Contact* and shared many of the classic design elements of previous starships: twin nacelles, a saucer-like main section and torpedo-like engineering hull with deflector dish. This new version, however, features a sleeker, more needle-like appearance, indicative of its advanced warp capabilities and enhanced weaponry. Mounted on a custom wooden base. **$3,000 – $5,000** **($3,500)**

1290. Captain Picard Hero Illuminating Starfleet Type 2 (Boomerang) Phaser from *Star Trek: First Conact*. (Paramount, 1996) Constructed of cast resin painted silver and black with additional color accents, this is a hero working phaser, with the power switch hidden in the firing tip. There is a green and a red LED "power setting" panel on top that is adjustable by the pushbutton control switches. Comes with a vacuum-formed plastic holster. Used by Captain Jean-Luc Picard (Patrick Stewart) when he encounters Lily Sloan (Alfre Woodard) aboard the U.S.S. Enterprise. In the sequence, Lily attacks Picard, causing Picard to drop his phaser and it slides across the floor. The phaser exhibits multiple paint scratches on the handle, consistent with being dropped and slid along the floor. Built by HMS Creative Productions and measures 7 ½ in. long. **$2,000 – $3,000** **($6,500)**





1292. Hero Borg neural transmitter from *Star Trek: First Contact*. (Paramount, 1996) This hero neural transmitter is taken out of the chest of the Borg – formerly Starfleet Ensign Lynch – by Patrick Stewart "Capt. Picard" after he guns him down on the holodeck with a tommy gun. Constructed of clear molded plastic with metal elements of threaded rod, small gear wheels and brass details. The prop still exhibits studio blood stains and measures 5 in. long. A key hero prop from the film. **$1,000 – $1,500** **($1,100)**

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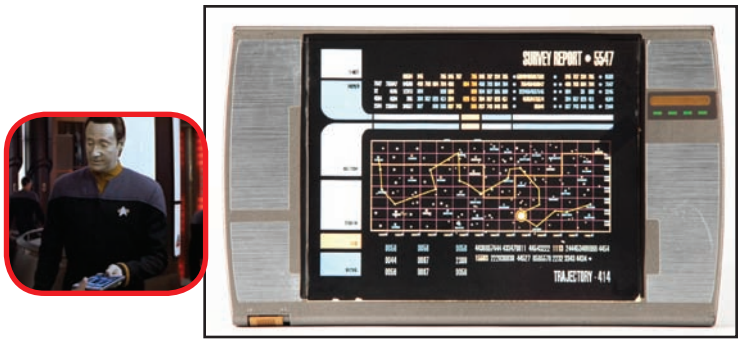
1293. "Enterprise-E" commissioning plaque from *Star Trek: Nemesis*. (Paramount, 2002) Bronze-painted "Enterprise-E" commissioning plaque, mounted to Lexan and measuring 10 in. x 14 in. from *Star Trek: Nemesis*. **$1,000 – $1,500** **($3,000)**



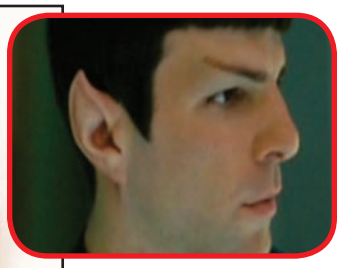
1296. Hero Illuminated Federation Starfleet PADD from *Star Trek: Nemesis*. (Paramount, 2002) Specifically built for the film, as a direct request from production for a new style illuminated PADD, this prop was a modified Cabin portable light box, with brushed gold detailing and an Okudagram (graphic display)—entitled "Survey Report" was applied to the view screen. It was re-used in episodes of *Star Trek: Enterprise*. Created by HMS Creative Creative Productions and measures 7 ½ in. x 4 ½ in. **$800 – $1,000** **($1,200)**

1294. Hero Illuminating Starfleet Type 2 (Dolphin) Phaser from *Star Trek: Nemesis*. (Paramount, 2002) Cast resin painted metallic grey with polished aluminum power button and firing tip. The larger center button activates a light at the tip and the left button powers up the green and red LED bargraph display on top. (The right button is static.) Built especially for the film, it comes with a plastic holster with Velcro attachments. Handwritten on the underside of the holster, "Geordi," indicating that the prop may have been used by LeVar Burton. Built by HMS Creative Productions and measures 7 ½ in. long. **$1,500 – $2,000** **($4,500)**

1297. Screen-used Hero Illuminating Starfleet Science TR-590 Tricorder XI from *Star Trek: Nemesis*. (Paramount, 2002) This fully functional hero Mark XI Science Tricorder is constructed of vacuum-formed plastic and features a bank of sequential LED lights along the top edge and other illuminated lights that activate when the unit is opened. Comes with a vacuum-formed holster. Designed by Steve Horch and Michael Moore, with electronics by Steve Horch and built by HMS Creative Productions. This Mark XI Tricorder was used by Geordi LaForge. Measures 6 in. long when open. A finely crafted *Nemesis* prop. **$3,000 – $5,000** **($3,750)**

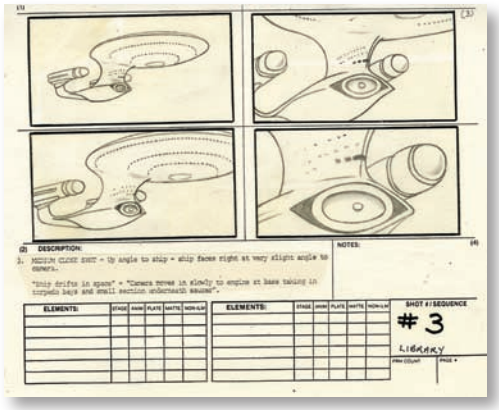
1295. Hero Illuminating Reman Rifle from *Star Trek: Nemesis*. (Paramount, 2002) Cast resin rifle with a double metal muzzle spear guard and lighted scope. The illuminating sight is activated by a switch at the rear of the scope. The firing tip also lights up with a pushbutton at the trigger. Also includes a nylon shoulder strap. Used in the film by Shinzon's (Tom Hardy) guards. This style weapon is also used by Data (Brent Spiner) and Picard (Patrick Stewart) during the final fight sequences. Built by Independent Studio Services and measures 35 in. long. **$800 – $1,000** **($1,200)**

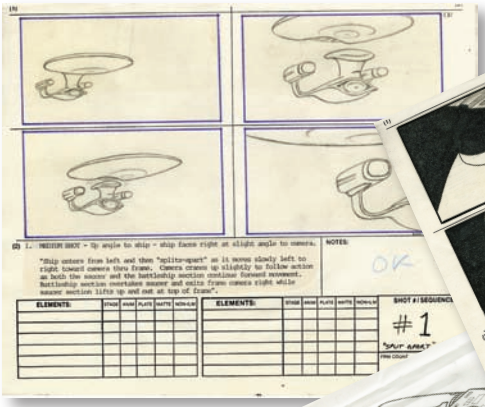
1298. Large green Romulan PADD from *Star Trek: Nemesis*. (Paramount, 2002) Molded resin PADD painted green with graphic decals depicting Romulan scripts on the view screens. Seen in the opening sequence on the table with the Romulan Senators before they are assassinated. Measures 9 ½ in. x 6 in. **$300 – $500** **($950)**

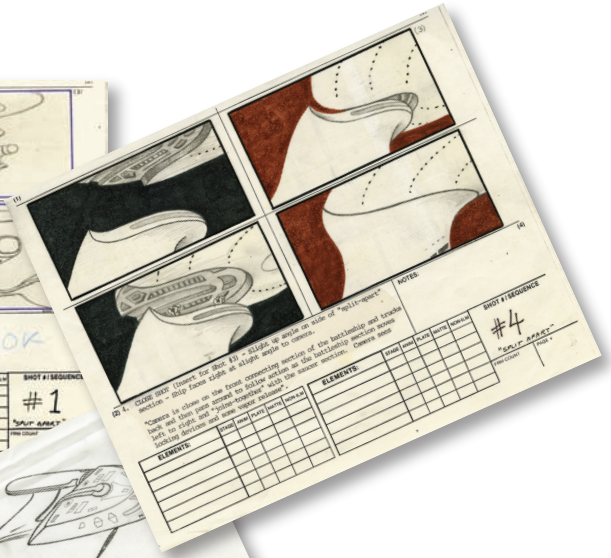


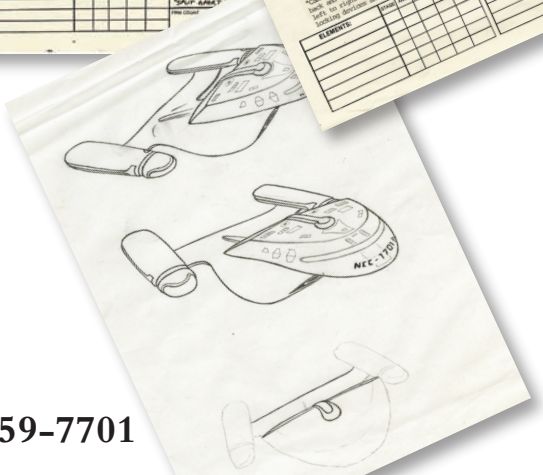
1299. Zachary Quinto screen-worn "Spock" right ear from *Star Trek*. (Paramount, 2009) Zachary Quinto "Spock" silicone right ear from *Star Trek*. Acquired from the makeup artist who applied Quinto's makeup in the film. **$600 – $800** **(Passed)**

1301. *Star Trek: The Next Generation* group of oversize prop surveillance photos of Leonard Nimoy as "Spock". (Paramount Television, 1991) The two-part episode, "Unification", Leonard Nimoy makes his only appearance in any of the various reincarnated series, apart from the children's cartoon. Five color photographs (three different scenes 18 x 21 ½ in. plus two duplicates 20 x 21 ½ in.) which have been intentionally printed hazy to resemble surveillance camera shots, depicting Leonard Nimoy as Spock with other Vulcans, used as props for this episode. Condition A. **$200 – $300** **($425)**









1300. Original storyboard art for the Enterprise-D saucer section separation sequence. (Paramount-TV, 1987-1994) Archive of original storyboard drawings from the pilot episode of *Star Trek: The Next Generation*, "Encounter at Farpoint", comprising an archive of numerous original storyboard drawings, transparencies, and photostats by art department consultant Andrew Probert, detailing the Starship Enterprise's new ability to separate its saucer from the propulsion body. Executed in pencil, pen and ink, and black and colored marker, 20+ pages of original art, most measuring 8 ½ in. x 11 in. with from 2 to 4 tipped-on panels each, plus many other production materials. **$1,000 – $1,500** **($1,100)**

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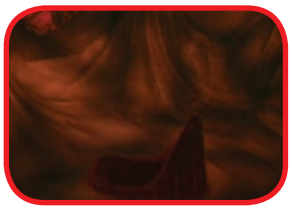
1302. Patrick Stewart Mintaken Tapestry from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) This handmade Mintaken Tapestry was used on the back of Patrick Stewart's "Capt. Jean-Luc Picard" chair in his ready room. Handmade of burlap with applied beads and miniature shells, the tapestry is also seen in Picard's Ready Room off of the bridge. Featured in all seven seasons of *TNG*, as well as the *TNG* feature films. This is the only such tapestry in existence. Measures 7 in. wide by 48 in. long. **$1,500 – $2,000** **($3,500)**

1303. Clay maquette and foam latex puppet from *Star Trek: The Next Generation* episode "Realm of Fear". (Paramount-TV, 1987-1994) Clay maquette and foam latex creature puppet from the episode "Realm of Fear" when a transporter pattern buffer malfunction resulted in crewmembers being misaligned and trapped between matter and energy. Clay maquette made by Carey Howe, foam latex puppet puppeteered by Dan Curry. **$600 – $800** **($600)**



1304. Wax chair from *Star Trek: The Next Generation* episode "Tin Man". (Paramount-TV, 1987-1994) Visual effects chair constructed of wax and created for the organic look of the Gomtuu vessel. The chair seemed to form out of Tin Man's very structure by reversing a time-lapse sequence of a melting chair. This impressively detailed visual effects chair measures 12 ½ in. tall x 12 in. wide at the base. It exhibits minor chipping along the rim of the base; otherwise, excellent condition. **$400 – $600** **($400)**

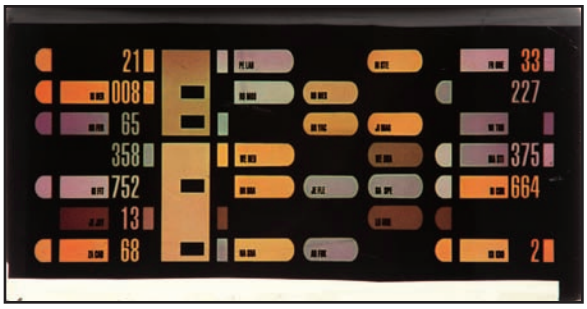
1305. Borg cube conceptual prototype from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) Borg cube conceptual prototype from the *Star Trek: The Next Generation* episode, "Q Who?" The Borg cube was the primary vessel of the Borg Collective and this episode marks the first time the Borg appeared in the *Star Trek* universe. The unique biomechanical cube-shaped ship, designed to be intentionally strange and alien-looking, contributed to the Borg ascendance to the height of *Star Trek* villainy. Constructed of printed foamcore sheets, bonded into a cube shape, and measuring approx. 9 in. cubed. **$800 – $1,200** **($900)**

1306. Iconian Artifact from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Asymmetrical acrylic device with an acrylic ball tip, adorned with modified Japanese characters as alien script. Referred to as the "Galactic Rosetta Stone," the characters on the prop translate to "Totoro" and "Kei Yuri," characters from the Japanese anime series, *The Dirty Pair* – an inside joke from Rick Sternbach, who designed the prop. Used in the episode, "Contagion." Built by Independent Studio Services and measures 14" x 4 ½". **$300 – $500** **($475)**

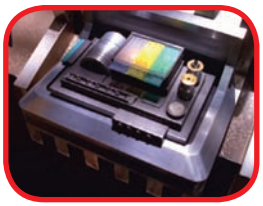
1307. Horga'hn Fertility Statue from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-94, 1993-99) Resin Tiki-type sculpture, appearing like carved wooden, from the planet Risa, used in multiple episodes of *TNG*—"Captain's Holiday," "Future Imperfect," "Opid" and "The Game"—and in the *DS9* episode, "Let He Who is Without Sin." Created by Independent Studio Services and measures 11 ½ in. tall. **$1,500 – $2,000** **($2,250)**

1308. Hero Crystal Canar Prop from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Machined acrylic and aluminum abstract art piece, used as a "Canar," a devised employed by the Haliians to focus and amplify their telepathic abilities, as well as to establish an empathic bond between two lovers. Seen in the episode, "Aquiel," involving Geordi La Forge (LeVar Burton). Built by Make Up Effects Lab and measures 4" x 8". **$400 – $600** **($2,000)**

1309. Aldean Musical Instrument from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Multi-colored acrylic and resin circular prop, used as an Aldean musical instrument in the episode, "When the Bough Breaks." Built by the Paramount Staff Shop and measures 13" in diameter. **$300 – $500** **($500)**



1310. Backlit U.S.S. Enterprise Control Panel from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Rectangular translucent acrylic panel with rounded corners, used throughout *TNG* like those appearing as an LCARS (Library Computer Access and Tetrieval Systems). Built by The Paramount Staff Shop and measures 13 ½ in. x 7 in. **$200 – $300** **($1,000)**



1311. Set of Four Isolinear Optical Chips from the *Star Trek* series. (Paramount-TV, 1993-2005) Set of 4 rectangular acrylic strips used as data storage devices utilized in various forms of technology, including Starfleet computers, PADDs and tricorders with Isolinear drives. Comes with one yellow, one green (with circuitry), one orange (with circuitry) and one blue (with circuitry) Isolinear chip. Varied lengths, but all approx. 2 ½" long. Used in all the *Star Trek* television series. **$300 – $500** **($300)**

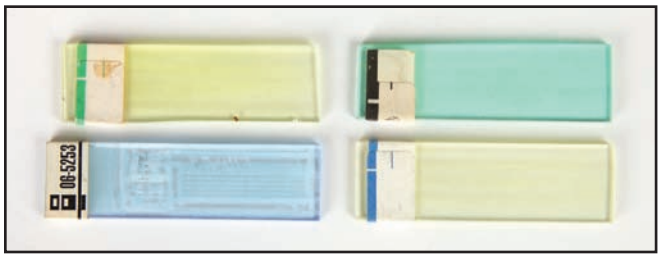
1312. Screen-used Iconian Control Tower and Iconian ruins matte painting from *Star Trek: The Next Generation* episode "Contagion". (Paramount-TV, 1987-1994) This screen-used Iconian Control Tower is constructed from resin and styrene elements mounted on a wooden base. Meticulously hand-painted to resemble weathered metal and measuring 23 in. tall. Includes a 16 x 20 in. acrylic/mixed media background matte painting with overlay, which combined with the Control Tower miniature, made the finished shot seen in the film. **$600 – $800** **($1,700)**

1313. Starfleet Medical Viewer from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Beige-color painted aluminum, with brown accents, desktop monitor unit. Originally a microfiche reader, it was ultimately a medical viewer in the U.S.S. Enterprise Chief Medical Officer's office lab. Used in all seven Seasons, it routinely appeared in scenes involving both Dr. Crusher (Gates McFadden) and Dr. Pulaski (Diana Muldaur). Notable episodes include "Lower Decks" and "Genesis." It can also be seen in *Star Trek: Generations* in the hands of an operations officer as one of the things salvaged after the crash in the final scenes of the film. Measures approx. 18" tall and 16" wide at the base. **$400 – $600** **($850)**

1314. Hero illuminating Starfleet desktop monitor from *Star Trek: Deep Space Nine*, *Voyager* and *Enterprise*. (Paramount-TV, 1993-99, 1995-2001, 2001-2005) Vacuum-formed plastic desktop-type monitor with tilting screen and an illuminated translucent graphic operated by a pushbutton switch and a removable acrylic "data" rod. This monitor is currently configured as a Dinaali medical viewer from the *Voyager* episode, "Critical Care." In *Deep Space Nine* used by Sisko replacing the Cardassian monitor on his desk and used for the remainder of the series. It accepts both Starfleet isolinear chips and Cardassian data rods. Seen with minor variations in *Deep Space Nine* episodes, "Battle Lines," "Progress," "Duet, Whispers," "The Maquis Part 1," and others. Later used as a Starfleet monitor in *Voyager* episodes "Life Line" and "Inside Man" and a Torothan viewer in the *Enterprise* episode, "Desert Crossing." Built by Prop'er Effects. Two units were built, this is the first and most used version. Includes an extra battery and charger. Measures 11 ¼" x 13 ½" x 13 ½" deep. **$1,200 – $1,500** **($3,750)**

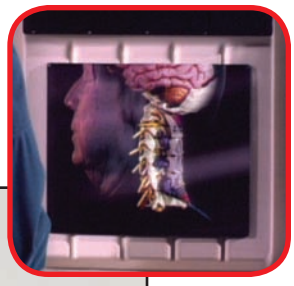
1315. Set of Four Isolinear Optical Chips from the *Star Trek* series. (Paramount-TV, 1993-2005) Set of 4 rectangular acrylic strips used as data storage devices utilized in various forms of technology, including Starfleet computers, PADDs and tricorders with Isolinear drives. Comes with two yellow, one green and one orange (with circuitry) Isolinear chip. Varied lengths, but all approx. 2 ½" long. Used in all the *Star Trek* television series. **$300 – $500** **($300)**

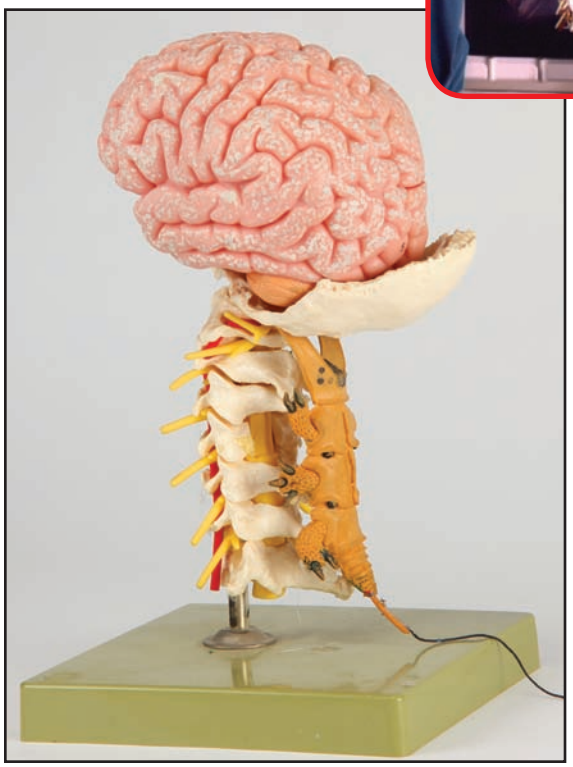
1316. Hero Desktop Monitor from *Star Trek: The Next Generation* and *Star Trek: Voyager*. (Paramount-TV, 1987-94, 1995-2001) Resin octagonal screen with black acrylic face on an octagonal resin base with black detailing and two green flashing LED lights operated by a switch. Built by Prop'er Effects and measures 11 ½" x 8 ½" x 10 ¾", the prop monitor has undergone several incarnations: first as a Klingon monitor (*TNG* episodes, "Redemption, Part 2" and "Unification, Part 2"), then as a Federation monitor (*TNG* episodes "Decent, Part 2" and "Sub Rosa"), and finally as an alien desktop monitor in several *Voyager* episodes ("Time and Again," "Ex Post Facto" and "Workforce, Part 1"). **$400 – $600** **($650)**



1317. Set of Four Isolinear Optical Chips from the *Star Trek* series. (Paramount-TV, 1993-2005) Set of 4 rectangular acrylic strips used as data storage devices utilized in various forms of technology, including Starfleet computers, PADDs and tricorders with Isolinear drives. Comes with two yellow, one green and one blue (with circuitry) Isolinear chip. Varied lengths, but all approx. 2 ½" long. Used in all the *Star Trek* television series. **$300 – $500** **(Passed)**

1318. Federation Starfleet Monitor from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Cast resin frame with an acrylic screen & large white center control switch, and foam resin base, painted black with white color accents. Used throughout the series and can be seen in Captain Picard's (Patrick Stewart) ready room in the series premiere episode, "Encounter at Farpoint." It can also be seen regularly in crew quarters of Riker and Data, to name a few typical examples. Last seen in *Star Trek: Generations*. Measures 10" tall and 10" wide at the base. **$600 – $800** **($2,000)**





1319. Admiral Quinn's brain with parasite from *Star Trek: The Next Generation* episode "Conspiracy". (Paramount-TV, 1993-1999) Admiral Quinn's visual effects brain with attached alien neural parasite from the *TNG* episode, "Conspiracy". During the brain scan sequence, this prop brain and spinal cord are visible with the attached parasite attached to its host. This impressively detailed prop is constructed from cast resin, hard plastic and rubber components and measures 11 in. tall on base. **$1,500 – $2,000** **($1,500)**

1320. Hero Captain Picard Neural Caliper from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Vacuum-formed and cast resin painted grey with electronic wiring still present (non-functional). Used in the episode, "Samaritan Snare," as a neural caliper device placed on Captain Picard's (Patrick Stewart) head during a cardiac replacement operation. Adhesive remnants still present on the back. Measures approx. 1 ½" x 2". **$200 – $300** **($250)**

1321. Felecium Injector/DNA Extractor/Engineering Tool from *Star Trek: The Next Generation*, *Voyager* and *Enterprise*. (Paramount-TV, 1987-94, 1995-2001, 2001-2005) Machine polished aluminum instrument, used as a Felecium injector in the *TNG* episode, "Symbiosis"; as a DNA extracting tool in the *Voyager* episode, "Favorite Son"; and as a Tellerite engineering tool in the *Enterprise* episode, "Bounty." Measures 5 ½" in length. **$200 – $300** **($250)**

1322. Hero Medical Scanner from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Resin instrument with circular head and rotating molded resin sensor ring in the center. Used as a viral bacteriological scanner in the episode, "Shades of Gray," and in the episode, "The Inner Light." The servo has been rendered non-functional in post-production. Built by Tom Homsher and measures 9 ½" in length.
$400 – $600 **($650)**

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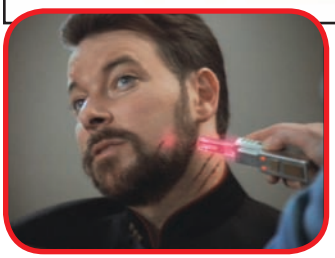


1323. Hero Illuminating Dermal Regenerator/Medical Scanner/ Ferengi Knife Sharpener from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-94, 1993-99) Finely detailed aluminum construction with acrylic "barrel." Used as a dermal regenerator by Dr. Crusher (Gates McFadden) to heal scratch wounds on Riker's (Jonathan Frakes) face in the *TNG* episode, "Man of the People". The prop served multiple usage in *DS9*: as a medical device used by Dr. Bashir (Alexander Siddig) to resuscitate Chief O'Brien (Colm Meaney) in the episode, "Visionary"; as a dermal regenerator used by Bashir to add facial scars to Worf (Michael Dorn) and his brother Kurn in order for them to infiltrate a Klingon starship in "Sons of Mogh"; as a dermal regenerator used by Bashir in "A Time to Stand"; and finally was modified and repainted for use as a Ferengi knife-sharpener in "The Magnificent Ferengi". Built by Prop'er Effects and measures 7 ½" in length. **$400 – $600** **($450)**

1325. Starfleet Medical Head Scanner from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-94, 1993-99) Vacuum-formed head device painted grey with additional color accents and foam padding. Used in multiple DS9 ("Babel" and "Duet") episodes as a medical head scanner, as well as a mind-linking device called the "Multitronic Engrammatic Interpreter" (with slight modification) in the episode, "Extreme Measures"; and in the *TNG* episode, "Homeward," as a head and facial disguise generator. Measures 11" in length when expanded. **$400 – $600** **($400)**

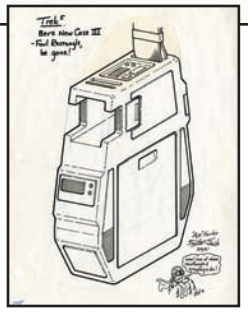
1324. Hero Hypnosis Device/Drug Dispenser from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-94, 1993-99) Cast resin painted brown with black & silver color accents. The device has a circular acrylic face that illuminates with a strobe light that is activated by a pushbutton switch. Originally used as a hypnosis device by Deanna Troi (Marina Sirtis) on Dr. Crusher (Gates McFadden) in the *TNG* episode, "Lonely Among Us." It was later repainted to its current color and modified with the addition of a rubber tube with a metal tip and used as a drug dispenser in the *DS9* episode, "Honor Among Thieves." Measures 4" x 4 ½" x 1 ¼". **$400 – $600** **($450)**

1326. Dermal Regenerator/Trill Device from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-94, 1993-99) This Dermal Regenerator/Trill Device is cast in resin with applied silver, black, red and gray graphics and features two flashing green LED lights and illuminating acrylic tip operated by a button switch on the grip. In the *TNG* episode, "The Host," Odan (Franc Luz), a Trill Ambassador, uses this device to feed the symbiont that lives inside him. Also seen in the following *Deep Space Nine* episodes: "The Homecoming," used by Dr. Bashir (Siddig El Fadil) this device is a dermal regenerator, which Bashir uses to remove a burn from Quark's (Armin Shimerman) head; in "Indiscretion," the dermal regenerator was redressed with an extended illuminating acrylic tip and added red, silver and black graphics. The dermal regenerator is used by Gul Dukat (Marc Alaimo) to heal a wound on his buttocks; also the episode, "One Little Ship," where Bashir uses the device to heal a wound on Jadzia Dax's (Terry Farrell) face. Measuring 6" x 4 ¼" x 1 ¼", and built by Independent Studio Services, this dermal regenerator is the same unit pictured in the 1995 Art of Star Trek book (page 195). **$400 – $600** **($1,000)**

1327. Hero illuminating Engineering/Medical/Scanning Device from *Star Trek: The Next Generation*, *Deep Space Nine*, *Voyager* and *Generations*. (Paramount-TV, 1987-94, 1993-99, 1995-2001, 1994) Cylindrical aluminum T-shaped tool with rubber grips/rings and an acrylic illuminated tip that is activated by a pushbutton trigger. Used in various scenarios on multiple series, as well as the film, *Star Trek: Generations*. In *TNG*, it was used as an engineering device by Data (Brent Spiner) to scan a duplicate Data head in the episode, "Time's Arrow, Part 1"; as a dermal regenerator used on Worf (Michael Dorn). Finally, it was used as by Dr. Soren (Malcolm McDowell) to modify Geordi's (LeVar Burton) visor in *ST:Generations*. Measures 8" in length. **$400 – $600** **($450)**

1328. Hero Illuminating Medical Device/Engineering Tool from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-94, 1993-99) Cast resin gun shaped device with red illuminating acrylic tip operated by a switch, used by Dr. Beverly Crusher (Gates McFadden) as a laser scalpel in the *TNG* episode, "The Host," and as a dermal regenerator the episode, "Frame of Mind." Repainted and used as a medical scanner by Dr. Bashir (Alexander Siddig) in the *DS9* episode, "The Alternate," and as a dermal regenerator in the episode, "Blaze of Glory." It is finally repainted to its current configuration and used as an engineering device by Gilora Rejal (Tracy Scoggins) in the *DS9* episode, "Destiny." Built by Prop'er Effects and measures 12 ½" in length. **$400 – $600** **($750)**

1329. Hero Illuminated Force field Generator/Medical Device/Engineering Tool from Star Trek: *The Next Generation* and *Voyager*. (Paramount-TV, 1987-94, 1995-2001) Cast resin triangular device with flashing LED lights and illuminated acrylic screen operated by a switch. First used as a force field generator in the *TNG* episode, "The Most Toys," the device became a medical instrument—healing device, scanner, and dermal regenerator—used by Dr. Crusher (Gates McFadden) in subsequent *TNG* episodes. Reconfigured with a small circuit board added to the front screen area, the device became an engineering tool used by B'Elanna Torres (Roxann Dawson) in the *Voyager* episode, "Dreadnought." Built by Rick's Props and measures 5" in length. **$600 – $800** **($1,000)**



1330. Hero Starfleet Away Team Medical Kit and original concept design artwork from *Star Trek: The Next Generation*, *Generations* and *First Contact*. (Paramount-TV, 1987-1994; 1994, 1998) Hero illuminated Starfleet Away Team medical kit with hypospray and four hypospray vials and original artwork. The new medical case was designed by Rick Sternback for Season 5 *TNG* (original pen & ink 8½ in. x 11 in. concept art is included). Trapezoidal design of vacuum formed plastic case with white, grey, gold, green and black detailing. A ratcheting door reveals compartments holding resin/metal Starfleet hypospray and with four external red and green flashing LED lights and bar graph display operated by a switch. Originally used by Dr. Beverly Crusher on away missions, the unit was repainted for the feature films. Measures 13 in. x 9 ½ in. x 3 in. Built by Prop'er Effects. An impressively detailed hero prop. **$3,000 – $5,000** **($7,000)**

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1331. TR-580 Mark VII Medical Tricorder from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) TR-580 Mark VII non-functional Medical Tricorder constructed from hollow silvery gray vacuum-formed plastic with small printed labels to look like button and displays. The TR-580s were used in the series for a variety of tasks and this non-functional tricorder is the same style/model as the light-up versions. It measures 8 x 3 in. **$400 – $600** **($1,400)**

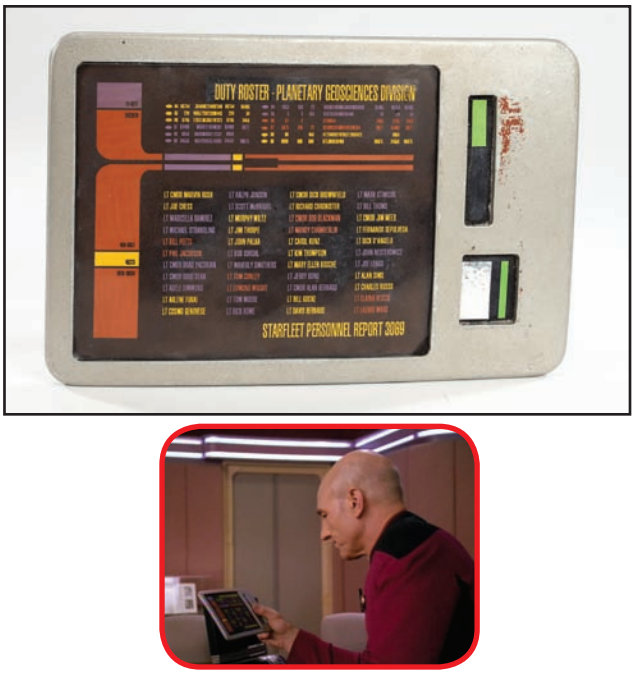
1333. Hero Illuminated Borg Medical Device from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Cylindrical resin instrument with illuminated aluminum tip operated by a pushbutton switch, being a Borg medical device used by Data (Brent Spiner) in the epsiode, "Descent Part 2." Built by Makeup & Effects Lab and measures 8 ½" in length. **$300 – $500** **($400)**

1332. Starfleet Mark VI Science Tricorder with Hero Illuminating Removable Medical hand scanner with holster from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Hero illuminating Starfleet Mark VI Science Tricorder designed by Rick Sternbach and built by Tom Homsher. Primarily used in the first three seasons of *TNG*, this Science Tricorder is equipped with a small removable hand scanner located in a compartment in the head of the unit. The science hand scanner can be removed and replaced with a medical head containing a removable illuminating medical hand scanner. The Mark VII replaced the Mark VI Tricorder at the beginning of the fourth season of *TNG*, but the Mark VI saw continued use throughout *TNG*, *Deep Space Nine* and *Voyager* as background Tricorders. Measures 7 ½" long when open and includes a black fabric-covered holster with Velcro backing for attachment. **$3,000 – $5,000** **($4,000)**

1334. Starfleet Mark VI Science Tricorder with Hero Illuminating Medical Head Attachment and Hand Scanner from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Hero illuminating Starfleet Mark VI Science Tricorder designed by Rick Sternbach and built by Tom Homsher. This Tricorder is primarily used in the first three seasons of *TNG*. It features a detachable Medical Head, which illuminates via a small switch on the back and contains a removable hand scanner in the top compartment. The Mark VII replaced the Mark VI at the beginning of the fourth season of *TNG* and saw continued use throughout *TNG*, *Deep Space Nine* and *Voyager* as background Tricorders. **$3,000 – $5,000** **($4,000)**

1335. Hero Illuminating Starfleet Mark VII Science Tricorder from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Hero illuminating Starfleet Mark VII Science Tricorder based on a Rick Sternbach Mark VI design and built by Ed Miarecki. The Mark VII Tricorder is introduced at the beginning of the fourth season of *The Next Generation* and is used throughout *TNG*, *Deep Space Nine* and *Voyager*. The prop comes to life with an impressive array of chasing LED lights and measures 6 ¾" when open. Includes a black fabric-covered holder with Velcro backing for attachment. **$3,000 – $5,000** **($3,500)**

1336. PADD and scanner from *Star Trek: The Next Generation* and *Voyager*. (Paramount, 1987-94 and 1995-2001) PADD and scanner first used to scan Data's fingerprint in the *TNG* episode, "The Most Toys". Modified and used as a scanner by Hannah Bates (Dey Young) in "The Masterpiece Society", a Tilonian PADD in "Frame of Mind", Galen's PADD in "Gambit" and other episodes. **$500 – $700** **($1,400)**



1337. Starfleet PADD from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) This large rectangular PADD measures 5 7/8" x 9 7/8" and is constructed of resin with applied silver & green detailing and a recessed area for the "Duty Roster-Planetary Geosciences Division" graphic insert. This PADD is slightly warped and seen being used by Capt. Picard in "All Good Things." This style PADD is seen in several episodes, including "Lower Decks," "Preemptive Strike" and "All Good Things." It exhibits slight rubbing and wear from production use. **$400 – $600** **($550)**

1338. Starfleet PADD from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-94, 1993-99) Cast resin PADD with gold holographic foil detail and printed graphics. This PADD is used in multiple episodes of *TNG* and in all of *Deep Space Nine* and the graphics were changed as needed for episode specific use. This PADD contains Sisko (Avery Brooks) and Kasidy Yates' (Penny Johnson) wedding ceremony from the episode, "'Til Death Do Us Part." Ultimately not seen in the episode, but Admiral Ross (Barry Jenner) recites the verbiage nearly word for word with the printed graphic. Kasidy Yates' middle name on the PADD is "Shameka" and in the episode it is "Danielle". Built by HMS Creative Creative Productions, it measures 5 5/8" x 8 5/8".
$400 – $600 **($550)**

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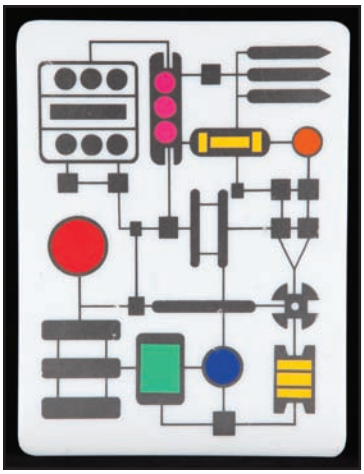


1339. Large Starfleet PADD from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) White acrylic plastic with silk-screened silver, green, yellow, orange and pink geometric graphics. PADDs of this type are first seen in *Star Trek: The Motion Picture*, *The Wrath of Khan* and *The Search for Spock*. Used in the early episodes of *TNG* but were not seen after the third season. This PADD is clearly seen on Dr. Crusher's desk in the *TNG* episode, "The Naked Now." Built by the Paramount Staff Shop. **$500 – $700** **($500)**

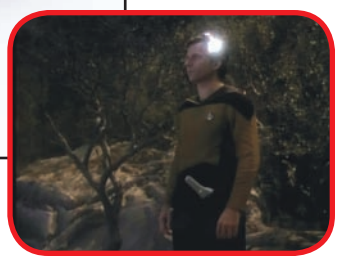
1340. Hero illuminating Science/Medical Scanner from Mark VI Tricorder from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) This hero illuminating Science/Medical Scanner is constructed from plastic with working LED lights and was used with the Mark VI Tricorder. Made by Tom Honshure. **$200 – $300** **($600)**

1341. Federation Starfleet Engineering PADD from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1993-99) Silver-painted cast resin Engineering PADD with graphic decals depicting "Engineering Interface – Cardassian Sys ID" on the view screen. Measures 4 in. x 5 ¾ in. **$300 – $500** **($700)**

1342. Bandi Communicator from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Bandi Communicator constructed from machined Jelutong wood or RenShape and completely hand-painted with an organic vein pattern, green & black graphics and an acrylic front panel. This Communicator is used by Michael Bell "Groppler Zorn" to contact the U.S.S. Enterprise in the episode, "Encounter at Farpoint." In the episode, the acrylic panel on the top end of the unit illuminated via a button, but unfortunately the prop was built with the battery permanently sealed inside. Built by Independent Studio Services, it measures 1 ¼ in. x 3 in. x 4 ¼ in. A rare First Season prop. **$500 – $700** **($500)**

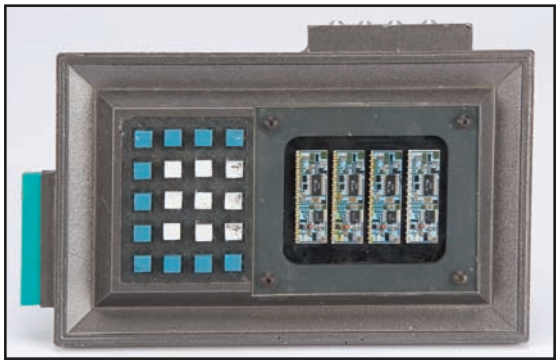
1343. Working Romulan Engineering Tool from *Star Trek: The Next Generation* episode *Future Imperfect*. (Paramount-TV, 1987-94) Vacuum-formed device with LED lights that illuminates with a push-button trigger. Used in the episode, "Future Imperfect," by a Romulan technician to remove the aging illusion on Jonathan Frakes "Riker", who is unaware of the initial ruse. Measures approx. 6 in. long. **$200 – $300** **($325)**

1344. Multipurpose Engineering Spherical Device from *Star Trek: The Next Generation*, *Voyager* and *Enterprise*. (Paramount-TV, 1987-94, 1995-2001, 2001-05) Aluminum and brass sphere used as a multipurpose engineering device in multiple series and episodes. First seen in the *TNG* episode, "Menage a Troi," as part of a Ferengi interface console. It also appeared in the *TNG* episode, "Nth Degree," as part of a neural interface and in "Emergence," as part of the U.S.S. Enterprise's power grid. Reused in Voyager and Enterprise. Built by Makeup & Effects Lab and measures 9 in. in diameter. **$400 – $600** **($600)**



1345. Hero Camera/Recording Headset Device from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Prop headgear constructed of aluminum, brass, plastic resin and rubber, with wirings and lights. Worn in the episode, "Identity Crisis," by Paul Tompkin "Lt. Brevelle" during a LeVar Burton's "Geordi LaForge" holodeck experiment. Measures approx. 9" across the headband. **$200 – $300** **($475)**

1347. Poseable light from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) Poseable light made from a plastic book light with applied paint and tape details. Visible in the Season 2 episode "Penpals" and the Season 3 episode "The Ensign of Command". Built by the Paramount Staff Shop. **$200 – $300** **($250)**



1348. Hero Engineering Module from *Star Trek: The Next Generation* and *Voyager*. (Paramount-TV, 1987-94, 1995-2001) Cast resin panel with attached mini circuit boards behind a transparent acrylic face in the front and a blinking light box in the back that is activated by a pushbutton switch. A silver cover is missing that hides the 9-Volt battery that powers the light box. Used as a guidance module in the *TNG* episode, "The Outrageous Okona." It was also used as various engineering modules in multiple *Voyager* episodes. Built by Makeup & Effects Lab and measures 5 ½ in. x 8 ¼ in. **$400 – $600** **(Passed)**

1346. Dr. Noonien Soong's Emotion Chip Tool from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Machined polished aluminum with brass components used as an engineering tool by Brent Spiner "Dr. Noonien Soong" to mistakenly install an emotion chip into Lore instead of Data in the episode, "Brothers". Last seen in the Voyager episode, "Parallax", used by Robert Picardo "The Doctor" to heal a broken nose. Built by Prop'er Effects and measures 9 ¼ in. long. **$400 – $600** **($550)**

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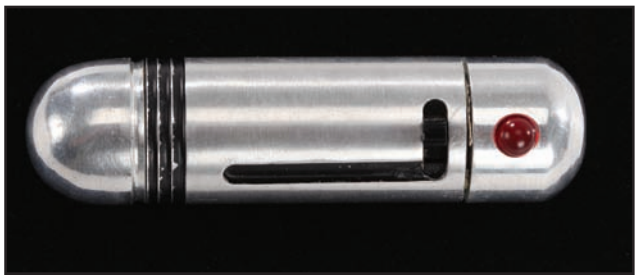
1349. Engineering Tool from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Designed by Rick Sternbach as a curling iron to be used in the USS Enterprise barbershop in episode, "Data's Day," it became an engineering tool that Dwight Schultz "Barclay" uses in the episode, "Ship in a Bottle," to check some holodeck files. Constructed of resin and measuring 2 in. x 9 in., it was repainted to its current color for subsequent production use. **$200 – $300** **($225)**

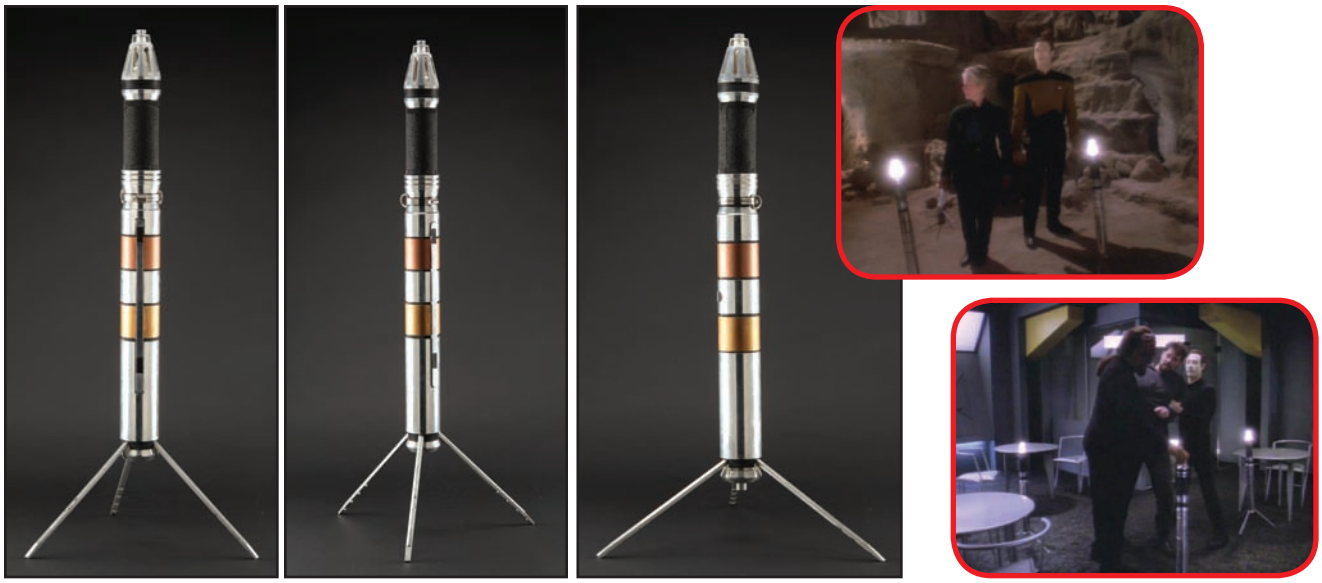
1350. Set of three illuminating Body Suit Interface Sensors from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Set of three illuminating sensors, of different sizes, which attach to a body suit worn by Levar Burton "Geordi" in the episode, "Interface." The sensors provide tactical sensations that allow Geordi to control a remote probe located on a damaged starship. The sensors, measuring 1 5/8 in. x 1 in. up to 1 ¾ in. x 3 in., are constructed from cast resin with flashing LED lights operated by a switch and has several metal fittings for the attachment of hoses. Built by Makeup & Effects Lab. **$800 – $1,000** **(Passed)**

1351. Emergency Transponder Device from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Aluminum cylinder with machined details and a red LED flashing light operated by a switch. In the episode, "A Matter of Honor," Jonathan Frakes "Riker" agrees to participate in an officer exchange program aboard a Klingon Cruiser. Michael Dorn "Worf" gives this device to use if Riker encounters trouble. Riker activates this device when Christopher Collins "Captain Kargan" orders an attack on the U.S.S. Enterprise. This device was only used in this episode and is the only unit built. Measures ¾ in. x 2 7/8 in. **$300 – $500** **($800)**

1352. Dimensional Shift Transporter from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Dimensional Shift Transporter armband device constructed from cast resin with a purple acrylic dome and silver, black & gold detailing. It is worn on the arm of the Ansata terrorists from Rutia IV in the episode, "The High Ground." This nuclear-powered device allows the rebels to move interdimensionally at high speeds and escape detection by Rutian sensors, but using it results in fatal DNA damage. It measures 3 in. x 4 3/8 in. and was built specifically for this episode and never used again. **$300 – $500** **($500)**

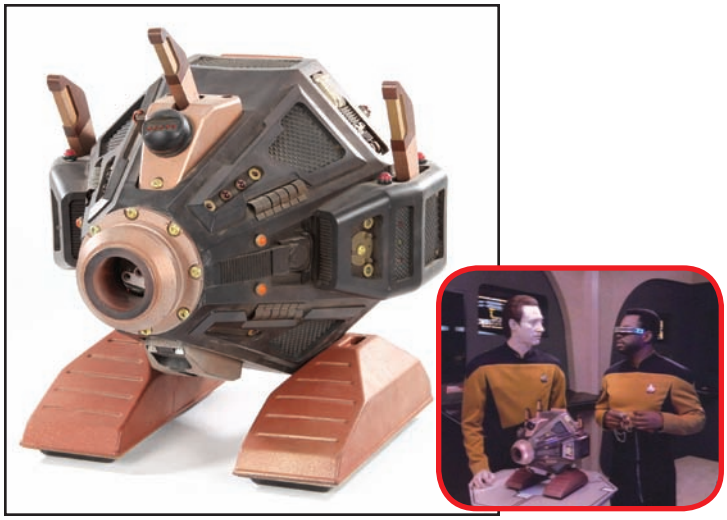
1353. Hero Trilithium Resin Storage Container with detachable Control Rods from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Aluminum tank with resin handles, working LED lights and removable control rods. Used in the episode, "Starship Mine," by mercenaries attempting to steal trilithium from the U.S.S. Enterprise. Built by Prop'er Effects and measures 15 ½ in. x 7 in., it was repainted and used in later episodes as background set dressing. **$300 – $500** **($850)**





1354. Set of Three Hero Transporter Pattern Enhancers from *Star Trek: The Next Generation* and *Voyager*. (Paramount-TV, 1987-94, 1995-2001) Set of three cylindrical devices constructed of aluminum, resin, rubber and acrylic. Each has retractable tripod legs at the bottom and a working light at the top that turns on with a turn-switch mechanism at the tip. Used in multiple *TNG* and *Voyager* episodes as transporter pattern enhancers that aid in acquiring transporter lock on subjects located in areas with high electromagnetic interference. In *TNG*, the Transporter Enhancers can be seen in the episodes, "Power Play," "Time's Arrow," "Ship in a Bottle," "Frame of Mind" and "Inheritance." In *Voyager*, they can be seen in "State of Flux," "The Omega Directive," "Counterpoint," and "Dark Frontier, Part 1." Built by Makeup & Effects Lab, with each rod measuring 34 in. long with the legs retracted (and 43 in. when fully upright). **$2,000 – $3,000 ($3,750)**

1356. Hero Illuminating Exocomp Tool/Atmospheric Sensor Device from *Star Trek: The Next Generation* and *Voyager*. (Paramount-TV, 1987-94, 1995-2001) Cast resin painted metallic brown with an aluminum base, acrylic tips and rubber accents. The lights at the tips are activated with a pushbutton trigger located toward the base. First seen in the *TNG* episode, "The Quality of Life," as an Exocomp tool. Later modified with the addition of a base ring, it was used as a Sikarian atmospheric sensor device in the *Voyager* episode, "Prime Factors." Built by Makeup & Effects Lab and measures 10 in. long. **$400 – $600 ($450)**



1355. Hero Exocomp sentient artificial lifeform from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) This sentient artificial life-form is constructed from cast resin and vacuum-formed plastic with metal and plastic detailing. Used in the episode, "The Quality of Life," an Exocomp is an artificial life form created by Ellen Bry "Dr. Farallon" to function as maintenance support on the Particle Fountain Project. Parts of the Exocomp came from the AMT/Ertl D7 class model kit. LED lights, servos and batteries are still present but not operational due to lack of the original external control unit, but it is possible to make the unit fully operational again. Designed by Rick Sternbach and built by Makeup & Effects Lab, this is the only remaining Exocomp in its original configuration. The other Exocomps built were altered and used as set decoration on the *Enterprise* episodes, "Dead Stop" and "Future Tense." Measures 16 in. x 17 in. x 13 ½ in. **$1,000 – $1,500 ($3,750)**

1357. Hero Illuminating Exocomp & Tellarite Tool/Borg Scanner from *Star Trek: The Next Generation*, *Voyager* and *Enterprise*. (Paramount-TV, 1987-94, 1995-2001, 2001-05) Cast resin painted metallic grey with aluminum, plastic and acrylic components. A pushbutton trigger on the top center activates a red light at the tip. First seen in the *TNG* episode, "The Quality of Life" as an Exocomp replicated tool. Later modified with the addition of a base ring, it was used as a Borg scanner in the *Voyager* episode, "Dark Frontier, Part 2." Lastly, it was used as a Tellarite engineering tool in the episode, "Bounty." Originally built by Makeup & Effects Lab and measures 7 ½" in length. **$400 – $600 ($500)**

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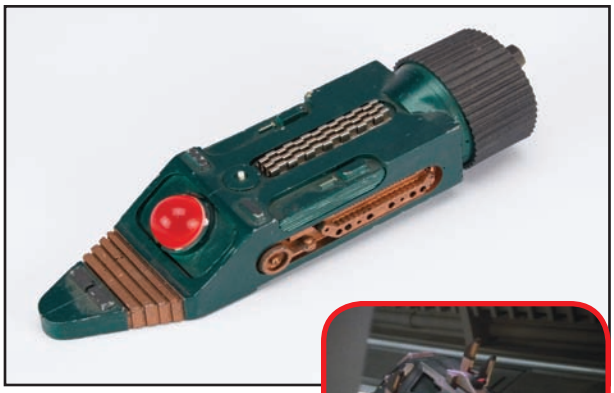
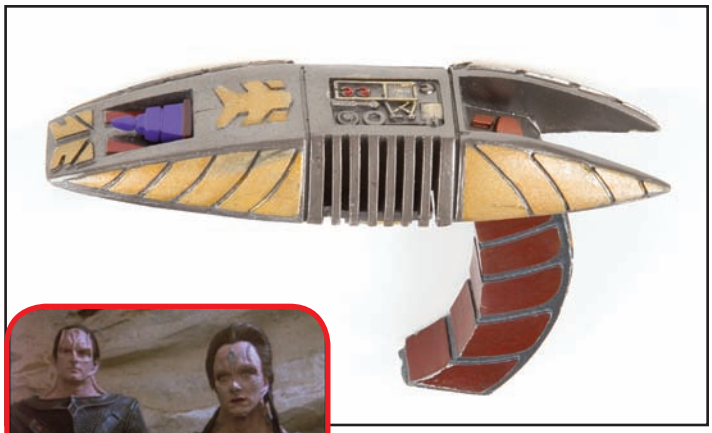


1358. Hero Starfleet Medical/ Bajoran Hypnotic/Exocomp Remote Device from *Star Trek: The Next Generation* and *Voyager*. (Paramount-TV, 1987-94, 1995-2001) Cast resin painted green and copper, with working blinking red light at the front that is activated by a pushbutton trigger. Originally used as an Exocomp remote device in the *TNG* episode, "The Quality of Life." A base ring was added and then repainted to its current configuration and used as a medical tool in the Voyager episode, "The Killing Game, Part 1," and as a Bajoran hypnotic device in the Voyager episode, "Repression." Built by Makeup & Effects Lab and measures approx. 8 in. long. **$400 – $600** **($450)**

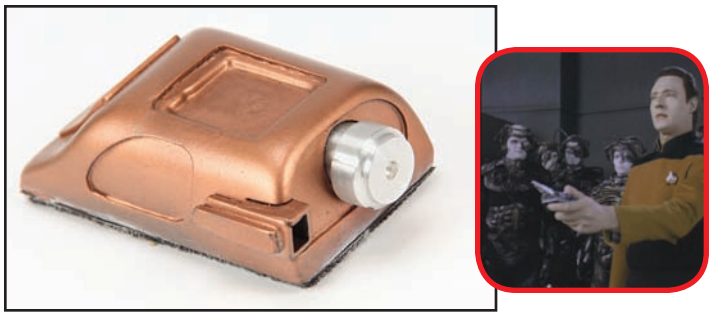
1359. Ansata terrorist bomb/spatial charge/plasma charge from *Star Trek: The Next Generation*, *Voyager* and *Enterprise*. (Paramount-TV, 1987-1994, 1995-2001, 2001-2005) This prop was used on-screen in several episodes crossing over from *TNG* into *Voyager*. It first appeared as a terrorist bomb by the Ansata on Rutia IV in the *TNG* episode "High Ground". Used again as a spatial charge and plasma charge in the *Voyager*. Constructed of cast resin and measuring 2 ¼ in. x 5 ¾ in., it features a flashing LED at the top and illuminated acrylic sides operated by a small switch. An *Enterprise* identification label was attached to the underside of the device and possibly used as a background or set dressing in unknown episodes of *Enterprise*. Built by Makeup & Effects Lab. **$300 – $500** **($700)**

1360. Alien Pistol Weapon from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Silver & black-painted molded resin handle with machined aluminum barrel. Based on the Varon-T Disruptor, this weapon is used in multiple episodes as various alien weapons. First seen being used by a Mariposan alien in the episode, "Up the Long Ladder"; then as a Ferengi weapon in "Captain's Holiday"; as an Ansata terrorist weapon in "High Ground"; and finally as a Vulcan weapon in "Gambit, Part 2." Built by Prop'er Effects and measure 5 ½ in. long. **$600 – $800** **($750)**

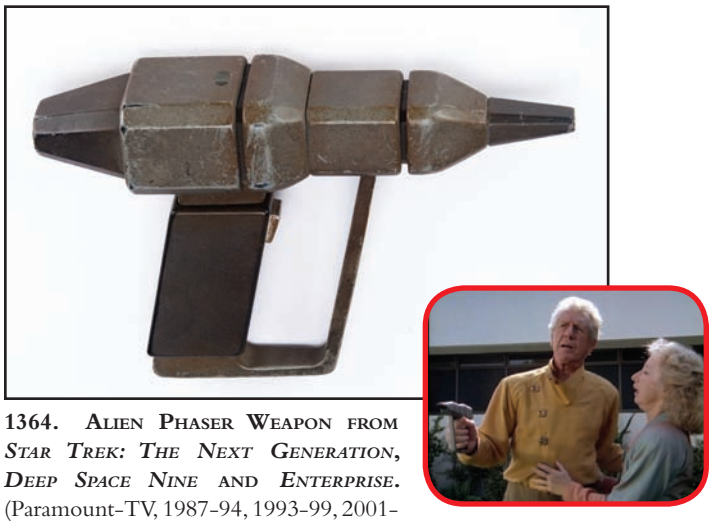


1361. Hero Cardassian Disruptor Pistol from *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. (Paramount-TV, 1987-94, 1993-99, 1995-2001) Cast resin hand-held pistol painted gold, red and grey. Used in multiple episodes of the *TNG*, *Voyager*, and in particularly, *DS9* (as the Cardassians are major players in the politics of the region) series. Built by Prop'er Effects and measures 9 in. long. **$600 – $800** **($1,400)**

1362. Hero Ferengi Phaser from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-94, 1993-99) Cast resin painted brown, with additional color accents and an aluminum firing tip. First seen in the *TNG* episode, "Ménage à Troi." Also seen in subsequent *TNG* episodes, "Rascals" and "Bloodlines," as well as the *DS9* episode, "Vortex." Measures 6 in. long. **$600 – $800** **($950)**



1363. Modified Borg Phaser from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Cast resin wrist phaser painted a copper color, with an aluminum firing tip and Velcro attachment at the bottom. Used in the episodes, "Descent, Parts 1 & 2," and subsequently used in multiple Star Trek series episodes. Measures 4 in. long. **$200 – $300** **($350)**



1364. Alien Phaser Weapon from *Star Trek: The Next Generation*, *Deep Space Nine* and *Enterprise*. (Paramount-TV, 1987-94, 1993-99, 2001-2005) Cast resin painted dark grey, used as various alien weapons in multiple episodes of the *TNG*, *DS9* and *Enterprise* series. Used as a "low yield phaser" by a Douwd alien in the *TNG* episode, "The Survivors"; as an Ennis weapon in the *DS9* episode, "Battle Lines"; as a Yaderan weapon in the *DS9* episode, "Shadowplay"; and as an alien weapon in the *Enterprise* episode, "The Seventh." Measures 9 in. long. **$200 – $300** **($375)**

1365. Varon-T Disruptor Pistol from *Star Trek: The Next Generation* and *Voyager*. (Paramount-TV, 1987-94, 1995-2001) Silver & black-painted molded resin handle with machined aluminum barrel. Used in multiple *TNG* episodes, including "Evolution," "The Most Toys," "Starship Mine," "Gambit, Part 2," "Journey's End" and "Preemptive Strike." Also used in the *Voyager* episode, "Fair Trade." Built by Prop'er Effects and measures 5 ½ in. long. **$800 – $1,200** **($2,250)**

1366. Alien Pistol Weapon from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-94, 1993-99) Black and brick-colored painted resin with aluminum barrel components. Originally called a "Klingon Death Sting," this weapon was designed for *Star Trek: The Motion Picture* and used again in *Star Trek: The Final Frontier*. It was subsequently used as a basis for a new alien weapon. With a redesigned handle and additional detailing, this style weapon is seen in the *Deep Space Nine* episode, "Crossover", where it is used in the alternate universe by Avery Brooks "Benjamin Sisko". Measures 14 in. long. **$400 – $600** **($450)**

1367. Hero Romulan Disruptor from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) Hero Romulan Disruptor from *Star Trek: The Next Generation*. Constructed from cast resin with applied metallic details and hand-painted. Measures 9 ½ in. long. **$600 – $800** **($1,000)**

1368. Pair of Hero and Stunt Romulan Disruptors and Holster from *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. (Paramount-TV, 1987-94) Cast resin painted dark grey with additional color accents and accompanied by a rubber/foam & canvas woven holster. Also includes a stunt version of the pistol constructed of balsa wood covered in black gaffer's tape. Used in multiple *TNG*, *DS9* and *Voyager* episodes. The resin pistol was built by Prop'er Effects and measures 9 in. long, while the stunt version was quickly created by the Paramount Staff Shop for an emergency re-shoot and measures 10 in. long. **$800 – $1,200** **($2,000)**

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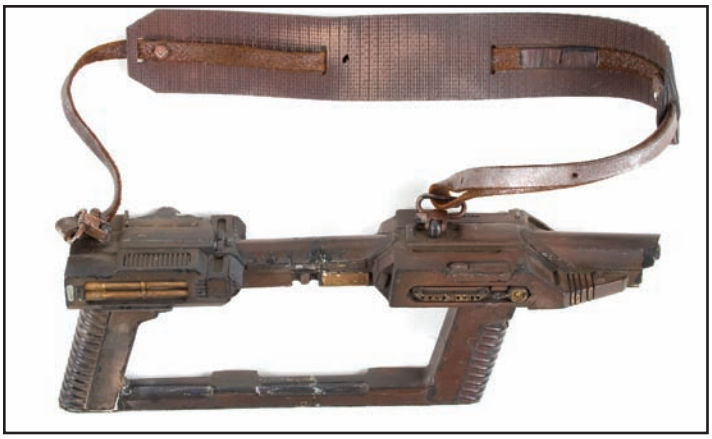

1369. Alien Rifle/Romulan Rifle from *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. (Paramount-TV, 1987-94, 1993-99, 1995-2001) Cast resin painted brown with additional color accents and leather shoulder strap. Although most commonly referred to as a Romulan rifle, this weapon was used as such in only two *TNG* episodes: "Unification, Part 1" and "Unification, Part 2," most notably used by Leonard Nimoy "Ambassador Spock". It has been reincarnated as various alien weapons in multiple series and episodes. It was also used in *Voyager* as a Numiri rifle ("Ex Post Facto") and a weapon used by humans on alien planets("The 37's" and "Tattoo"). Measures 16 in. long. Prior repairs have been made to the barrel and bar connecting the handles. **$600 – $800** **($900)**

1370. Hero Klingon assassin dagger and sheath from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Klingon assasin's dagger featuring a polished metal serrated double-edged blade with metal guard, a brown/black cast resin handle with polished brass insert and a vacuum-formed plastic sheath. This dagger is a key prop used by Klingon assassins in a failed attempt to kill Worf's son, Alexander, played by Brian Bonsall, in the episode, "Firstborn." The dagger is held by Michael Dorn "Worf", Jonathan Frakes "Riker" and James Sloyan "K'Mtar". Built by Makeup & Effects Lab, two daggers were made for the episode—one hero and one stunt. Measures 13 in. long x 3 ¼ in. wide at the guard.
$600 – $800 **($1,900)**

1371. Hero Klingon Hegh'bat ceremonial dagger from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Klingon Hegh'bat ceremonial dagger featuring a metal serrated double-edged blade and metal guard with a gray/brown cast resin handle. First used in the episode, "Night Terrors," by Michael Dorn "Worf" when he attempts a ceremonial suicide and used again in "Ethics", when Worf asks his son Brian Bonsall "Alexander" to kill him. Later distressed with faux blood and used as a background weapon throughout the other *Trek* series. Built by Independent Studio Services, this is the only hero dagger created. Measures 13 ¾ in. long x 2 ¾ in. wide at guard. **$600 – $800** **($650)**

1372. Hero Klingon Disruptor from *Star Trek: TNG*, *DS9*, *Voyager*, *The Final Frontier*, *The Undiscovered Country* and *Generations*. (Paramount, 1989, 1991, 1994 & Paramount-TV, 1993-99, 1995-2001) Constructed of black, silver & brick-colored painted cast resin, this "beak nose" disruptor pistol was used in multiple episodes of the *TNG*, *DS9* and *Voyager* television series, as well as three films, including *The Final Frontier*, *The Undiscovered Country* and *Generations*. Measures 17" in length. **$800 – $1,200** **($4,250)**

1373. Stunt knife from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) Stunt knife cast in solid rubber and hand-painted with a silver blade and black handle. Visible in the Season 6 episode "Tapestry" and the Season 3 episode "The Ensign of Command". Built by Independent Studio Services. **$200 – $300** **($325)**

1374. Guinan's Magus 3 Rifle from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Constructed of rubber with a polyester resin muzzle, this prop was originally built for use as a "Defense Directorate" rifle in *Buck Rogers in the 25th Century* by the Universal Studios Staff Shop. It was later repainted by Prop'er Effects Studios and used by Whoopi Goldberg "Guinan" in the episode, "Night Terrors," in which Guinan keeps the weapon behind the bar in Ten Forward and refers to it as "a little souvenir [she] picked up on Magus 3." Measures 34 in. long. **$800 – $1,000** **($900)**

1375. Hero Type 1 Hand (Cricket) Phaser from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Cast resin and acrylic with illuminating bar graph display operated by a pushbutton switch. Designed by Rich Sternbach and built by Tom Homsher, it was nicknamed the "cricket" and was rarely used after the first season of *TNG*. First seen in the series premier episode, "Encounter at Farpoint," the cricket was originally painted light gray and repainted to the current color in the later seasons and made a final appearance in the *Star Trek: Voyager* Season Five episode, "In the Flesh," where Robert Beltran "Commander Chakotay" shoots at Species 8472. Measures 3 ½ in. x 1 5/8 in. **$1,500 – $2,000** **($1,900)**

1376. Starfleet Type 2 (Dustbuster) Phaser from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Cast resin painted grey and black, with graphic decals for trigger buttons and additional polyester resin components for the firing tip. Used exclusively throughout the first two seasons and can be seen prominently in episodes such as "Encounter at Farpoint," "A Matter of Honor," "Datalore," "Heart of Glory," "Shades of Gray," "Skin of Evil," "The Arsenal of Freedom," "The Last Outpost" and "Time Squared." Built by Prop'er Effects and measures 8 ½ in. long. A very rare prop weapon from the series. **$1,500 – $2,000** **($3,500)**

1377. Starfleet Stunt Rubber Type 2 Phaser (Cobrahead) from *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. (Paramount-TV, 1987-94, 1993-99, 1995-2001) Silver and black-painted rubber with color accents on the buttons. Comes with a cloth holster. Used in seasons 3 to 7 of *TNG* and the earlier seasons of *DS9* and *Voyager*, as well as the *ST: First Contact* and *Insurrection* films. Built by Prop'er Effects and measures 8 in. long. Some age and wear. **$300 – $500** **($600)**

1378. Starfleet Type 2 Phaser (Cobrahead) from *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. (Paramount-TV, 1987-94, 1993-99, 1995-2001) Silver and black-painted molded resin with white button accents. Comes with a cloth holster. Used in seasons 3 to 7 of *TNG* and the earlier seasons of *DS9* and *Voyager*, as well as the *ST: First Contact* and *Insurrection* films. Built by Prop'er Effects and measures 8 in. long. Some age and wear. **$600 – $800** **($950)**

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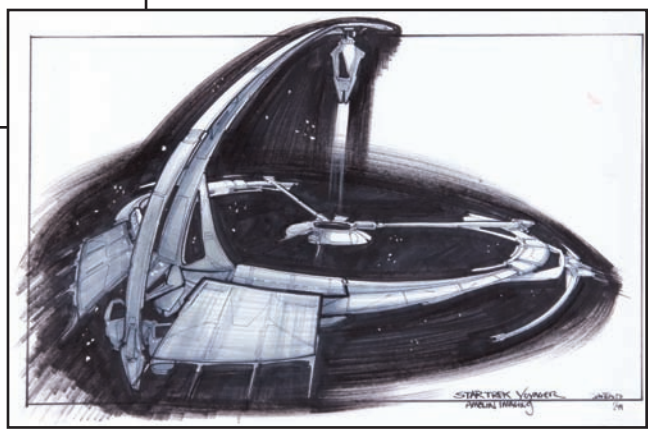
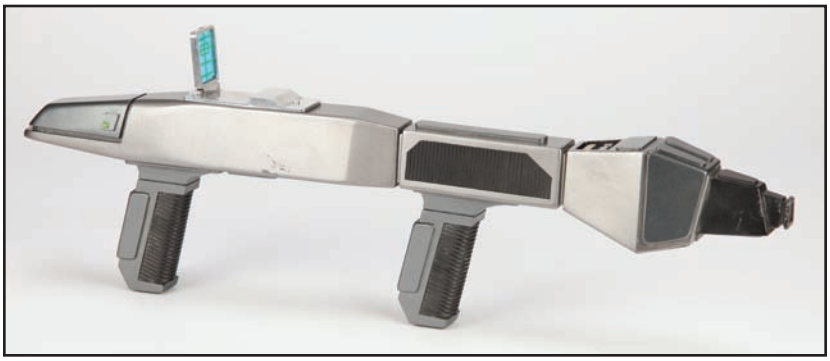
1379. Starfleet Type 3 Phaser Rifle from *Star Trek: The Next Generation* and *Deep Space Nine*. (Paramount-TV, 1987-94, 1993-99) Cast resin painted silver & black with additional color accents. First used in *TNG* and can be seen in the episodes, "The Mind's Eye," "Descent, Part 1," and "Lower Decks." Also used in multiple *DS9* episodes, including "Change of Heart," "Empok Nor," "Inquisition," "Let He Who is Without Sin," and "Nor the Battle to the Strong," among many others. Built by Prop'er Effects and measures 25 in. long. **$800 – $1,200** **($2,500)**



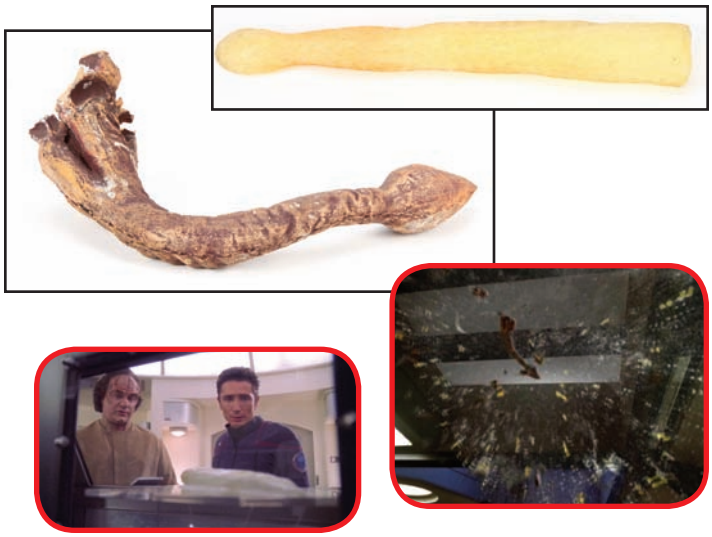
1382. Original John Eaves concept art of Space Station for *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Pen and ink, marker, and tempera paint original concept art for a space station in the series *Star Trek: Voyager* executed by John Eaves on 11 x 17 in. printing paper, and dated by him 1994. Fine, with minor handling. **$600 – $800** **($800)**



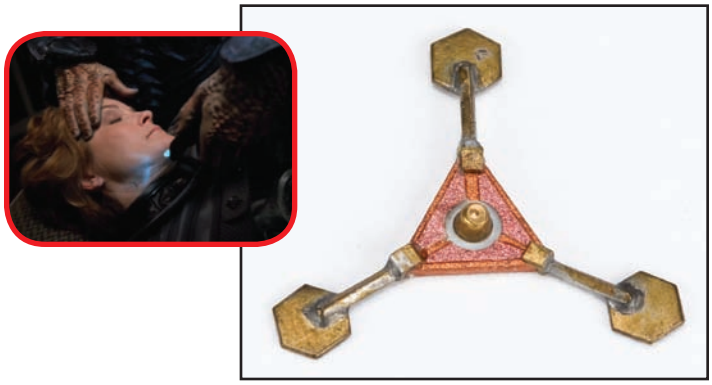
1380. Hero Federation Phaser Rifle with pop-up sight from *Star Trek: The Next Generation*. (Paramount-TV, 1987-1994) Hero Federation Phaser rifle with pop-up sight. This impressive prop weapon is constructed of cast resin with a working metal targeting sight made of machined aluminum that pops up with the touch of a button. One of only two rifles with hero scopes produced for the show. An impressively detailed weapon. Measures 26 in. long. **$2,000 – $3,000** **($3,750)**

1383. "Seven-of-Nine" Mask from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Grecian-styled mask constructed of cast resin with wooden handle painted bronze with silver accents. Used in the episode, "Muse," by Lanya (Kellie Waymire), who wears this mask in her portrayal of the "Queen of the Borg," a.k.a. Seven-of-Nine, in an intricate play with important political implications on an alien planet that is at a technological level analogous to ancient Greece. Measures 23 in. long. **$300 – $500** **($1,400)**

1381. Hero Illuminating Type 1 Hand (Cricket) Phaser from *Star Trek: The Next Generation*. (Paramount-TV, 1987-94) Cast resin and acrylic with illuminating bar graph display operated by a push-button switch. Designed by Rich Sternbach and built by Tom Homsher, it was nicknamed the "cricket" and was rarely used after the first season of *TNG*. First seen in the series premiere episode, "Encounter at Farpoint," the cricket was originally painted light gray and repainted to the current color in the later seasons and made a final appearance in the *Star Trek: Voyager* Season Five episode, "In the Flesh," where Robert Beltran "Commander Chakotay" shoots at Species 8472. Measures 3 ½" in length. **$1,500 – $2,000** **($2,500)**

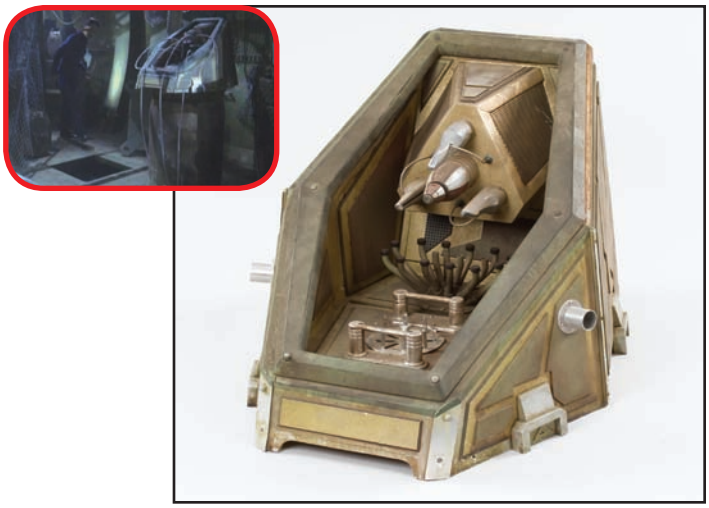


1384. Screen-used "virus" from *Star Trek: Voyager* episode "Macrocosm" and tentacle from *Star Trek: Enterprise* episode "Vox Sola". (Paramount-TV, 1995-2001) Screen-used "virus" which was blown up physical tentacles for the explosion scenes in the episode "Macrocosm". Constructed from foam latex and hand-painted and detailed, measures 20 in. long. Includes a screen-used tentacle from the *Star Trek: Enterprise* episode "Vox Sola" when a giant formless entity grows inside the Enterprise. Constructed of silicone, measures 12 in. long. **$300 – $500** **(Passed)**

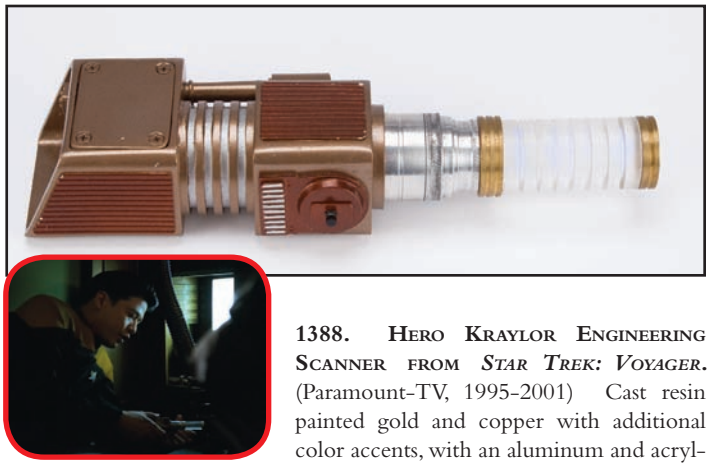


1385. Captain Janeway Hero Hirogen Neural Implant Device from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Small triangular neck implant constructed of brass and styrene plastic, used in the episode, "The Killing Game, Part 1," as a Hirogen neural device placed on Captain Janeway to control her mind for the Hirogen's holodeck hunting games. Displayed on a custom-made base. Built by HMS Creative Productions and measures approx. 1 in. square. **$200 – $300** **($150)**

1386. Alien PADD from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Alien PADD, measuring 5 ¼ in. x 6 ¾ in. and featuring an octagonal frame with clear Plexiglass insert with alien graphics, painted in metallic gray with green & blue accents. Originally designed for use in *Deep Space Nine* as a Boslic PADD, this is now a Qomar PADD used by the Doctor (Robert Picard) and B'Elanna Torres (Roxann Dawson) in the *Voyager* episode, "Virtuosity." Modified versions of this style PADD are used throughout *Enterprise*. Built by Prop'er Effects. **$200 – $300** **($500)**



1387. Klingon Chrono Deflector/Ardanan Power Generator from *Star Trek: Voyager* and *Enterprise*. (Paramount-TV, 1995-2001, 2001-05) This large prop is constructed of wood, metal and plastic, painted dark green and heavily distressed. Originally built for use in two *Voyager* episodes, "Endgame, Parts 1 and 2," it was called a Chrono Deflector—a time travel device used by a future Kate Mulgrew "Admiral Janeway" to travel back in time to help the present day Captain Janeway to return to the Alpha Quadrant sooner. The unit was then modified and studio-distressed for use as an Ardanan power generator in the *Enterprise* episode, "Precious Cargo." It was last seen in another *Enterprise* episode, "Bounty," as a Tellarite shuttle reactor being repaired by Scott Bakula "Captain Archer" after a crash landing. Built by HMS Creative Productions and measures 31 in. x 22 in. x 23 in. **$600 – $800** **($800)**



1388. Hero Kraylor Engineering Scanner from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Cast resin painted gold and copper with additional color accents, with an aluminum and acrylic front tube. A pushbutton trigger at the center illuminates a scope-like panel at the rear and a blue strobe light inside the front acrylic tube. Used as an engineering scanner by Garrett Wang "Harry Kim" in the episode, "Nightingale." Measures 9 ½ in. long. **$200 – $300** **($400)**

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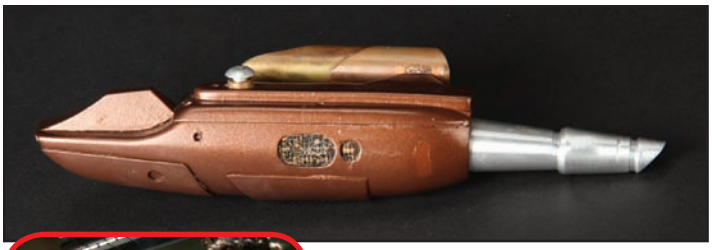
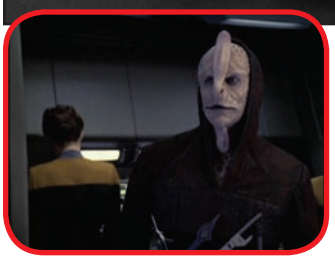
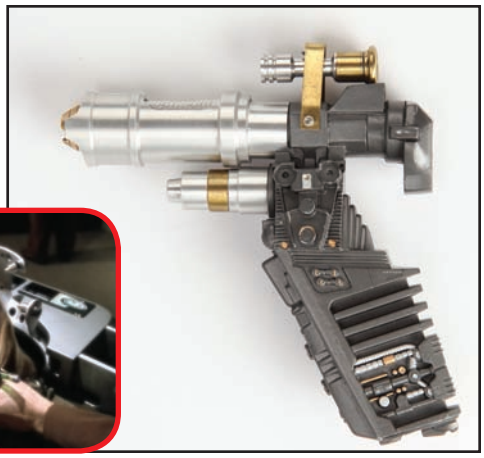


1389. Kazon Injector from *Star Trek:Voyager*. (Paramount-TV, 1995-2001) Cylindrical resin device with a metal tip and copper detailing. Seen in the episode, "Maneuvers," in which the device is used to inject Robert Beltran "Commander Chakotay" with a drug. Built by Makeup & Effects Lab and measures 7 ¾" in length.
$300 – $500 **($300)**

1390. Alien Injector/DNA Analyzer from *Star Trek: Voyager*. (Paramount-TV,1995-2001) Cylindrical aluminum tube with applied flexible tubing, brass injector tip and acrylic sample vial. This device is used in the episode, "In the Flesh," by commander Kate Vernon "Valerie Archer", a Species 8472 alien impersonating a Starfleet officer, to extract a sample of DNA from Robert Beltran "Chakotay". Archer analyzes the DNA and discovers Chakotay is actually human. Used again in other episodes as a background medical/engineering device. Measures 6 in. long.
$300 – $500 **($325)**



1391. Alien Engineering Tool from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Resin handle tool with serrated metal tip, worn on the front pocket of the alien, Albie Selznick "Captain Tash", in the episode, "The Voyager Conspiracy." Built by Prop'er Effects and measures 9 in. long. **$200 – $300** **($200)**



1392. Hero Hirogen Hypospray/Quarren Injector from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Extremely detailed cast resin with machined aluminum & brass barrel and mini-scope. Used as a Hirogen hypospray by Robert Picardo "The Doctor" to administer medicine to Roxann Dawson "B'Elanna Torres" in the episode, "Flesh and Blood, Part 1." Slightly modified with the addition of an insert tip and small tube attached to the side—both since removed—it was used as a Quarren injector to "inoculate" Tim Russ "Tuvok" and Kate Mulgrew "Captain Janeway" in the episode, "Workforce, Part 1." Built by HMS Creative Productions and measures 5 ½ in. long. **$300 – $500** **($550)**

1393. Hero Borg Emergency Communication Beacon from *Star Trek:Voyager*. (Paramount-TV, 1995-2001) This prop is constructed of a resin core with three detachable metal cylinders. The top part contains an illuminated pulsing green light that is activated by a pushbutton on top. Used in the episode, "Survivial Instinct," involving Jeri Ryan "Seven-of-Nine", in a flashback scene in which she and three other Borg drones construct this emergency beacon from the wreckage of their ship. In the episode, the beacon is activated by "synaptic relays" from the four drones. These relay pieces are included in this lot. One of the metal cylinders was later used as a Bolamite container in the episode, "Live Fast and Prosper." Built by HMS Creative Productions, the unit measures 15 in. upright.
$400 – $600 **($400)**

1394. Federation Starfleet Engineering PADD from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Silver painted resin Engineering PADD, created especially for *Voyager* and used in the episode, "Mortal Coil." It contains on the screen the text of the speech Tim Russ "Tuvok" gives to Ethan Phillips "Neelix" on the first Prixan, the Talaxian observance of familial allegiance. Built by HMS Creative Productions and measures 4 in. x 5 ¾ in. **$300 – $500** **($375)**

1395. Federation Starfleet Medical PADD from *Star Trek: Voyager*. (Paramount, 1995-2001) Cast resin painted blue with additional color accents and graphic decals depicting "Sector Analysis/Grid Search Pattern" on the view screen. Built by HMS Creative Productions and measures 4 in. x 6 in. **$300 – $500** **($1,200)**

1396. Tan Colored Federation Starfleet PADD from *Star Trek: Voyager* – Cadet Manual. (Paramount, 1995-2001) Cast resin painted a tan color with additional color accents and graphic decals depicting "Starfleet Procedures – Cadet Manual" on the view screen. Built by HMS Creative Productions and measures 4 in. x 6 in. **$300 – $500** **($350)**

1397. Federation Starfleet Medical PADD from *Star Trek: Voyager*. (Paramount, 1995-2001) Cast resin painted blue with additional color accents and graphic decals depicting "First Aid Management/Burn Injuries" emergency procedures on the view screen. Built by HMS Creative Productions and measures 4 in. x 6 in. Slight damage at the top right corner.
$300 – $500 **($600)**

1398. Red Federation Starfleet PADD from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Cast acrylic with decal graphics, depicting "Sub Space Analysis." Red PADDs are used strictly on Earth. This PADD is used throughout the series and can be seen in such episodes as "Pathfinder," "Life Line" and "Inside Man," among others. Built by HMS Creative Productions and measures 6 in. x 4 in. **$300 – $500** **($2,000)**

1399. Hero Illuminating Alien Scanner/Transporter Device from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Cast resin painted metallic green & red, with a center display screen and gold metal grill at the tip. There are three pushbutton switches that activate the display screen and a green LED light at the tip. First seen in the episode "Bride of Chaotica!" as a scanning device used by a photonic alien from an alternate universe. Also seen in the episode, "Warhead," where it is used as both a scanner and transporter device by the alien Steven Dennis "Onquanii". Built by HMS Creative Productions, repainted by the Paramount Staff Shop, and measures 6 in. long. **$600 – $800** **($600)**

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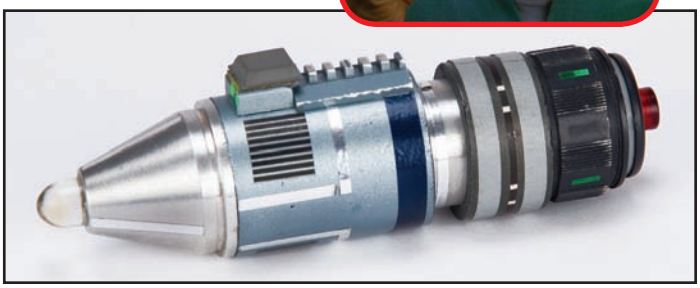
1400. Hero illuminating Alien Tricorder from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Alien Tricorder constructed from a "found item" toy electronic game that has been heavily modified with a sequencing LED pop-up display activated by a latch on the top of the unit and printed alien graphics. First used by Jeffrey Combs "Penk" to scan Jeri Ryan "Seven-of-Nine" in the *Voyager* episode, "Tsunkatse," as well as throughout the episode, "Body and Soul," as a Lokirrim tricorder. Built by Robert Mannion at HMS Creative Creative Productions, with electronics by Steve Horch. A one-of-a-kind unit built for the production. Measures 3 in. x 5 in. **$1,200 – $1,500** **(Passed)**

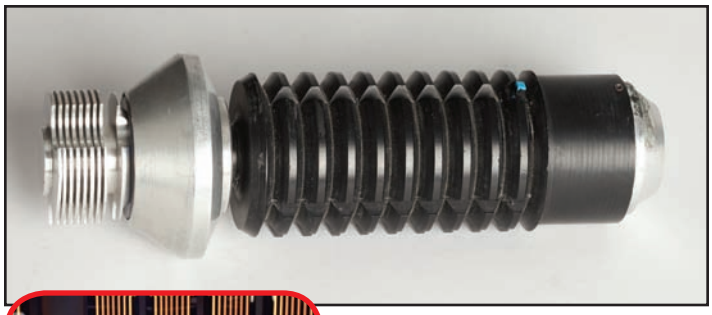


1403. Hero illuminating Medical Device/Scanner from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Cylindrical cast resin and aluminum with applied silver, green, purple, gray and black detailing and an acrylic tip. Used by Robert Picardo "The Doctor" in the episodes, "Remember," "Real Life," "Concerning Flight" and "Message in a Bottle." The tip of the medical device illuminates green with a pushbutton switch located on the rear of the device. Measures 5 in. long. **$300 – $500** **($1,000)**

1401. Neelix medical device from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Neelix medical device constructed from a hollow cast resin block and a circular resin disk connected by flexible black ribbed tubing. The block is gray with two flashing red LED lights operated by a sliding switch and the circular disk is black with a brass etched circuit board design on the face. A pushbutton switch operates two flashing yellow LED lights behind the etched brass material. The device is applied to Ethan Phillips "Neelix's" forehead and cheek in the episode, "Mortal Coil." It supplies neural electric isopulses which revives him after being dead for 18 hours. The circular part of the device was originally built by Makeup & Effects Lab and the square part of the device was originally built by Independent Studio Services. Measures 1 ½ in. x 7 ½ in. **$200 – $300** **($300)**

1402. Hero illuminating medical device from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Hero illuminating medical device constructed from aluminum tube with plunger device activates a retractable illuminating acrylic tip. This medical device is used by Robert Picardo "The Doctor" to adjust Jeri Ryan "Seven-of-Nine's" cortical array in the episode, "Equinox, Part 2." Used as a background in other episodes. Built by Prop'er Effects, it measures 1 in. diameter x 6 ½ in. **$200 – $300** **($700)**

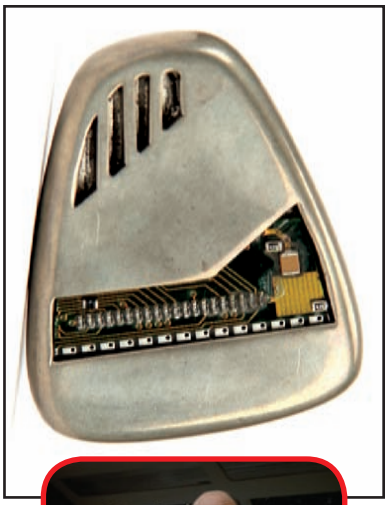
1404. Federation Medical Scanner from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Curved rectangular device with silver/white/black detailing and illuminated tip operated by a pushbutton switch. Seen in Voyager's sickbay in various episodes, including "Sacred Ground," "Revulsion," "Concerning Flight," and "Retrospect," among others. Built by Makeup & Effects Lab and measures 6 ½ in. x 2 ¾ in. **$300 – $500** **($550)**



1405. Hero Medical Scanner/ Thoron Generator from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Machined plastic handle with illuminated aluminum tip operated by a pushbutton (light no longer functional). Used as a medical scanner (episodes, "Threshold" and "Dreadnought"), dermal regenerator (episodes, "Faces," "Deadlock" and "Warlord"), and a Thoron generator (episode, "Basics, Part 2"). Built by HMS Creative Productions and measures 6 5/8 in. x 2 in. diameter.
$300 – $500 **($425)**

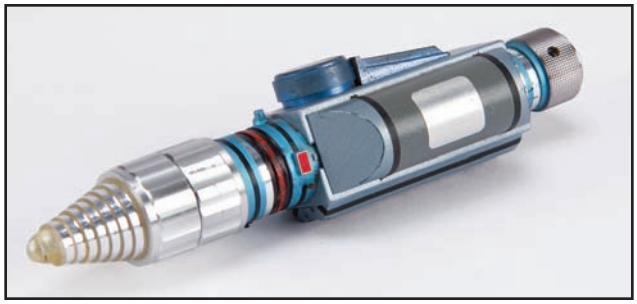
1406. Engineering Scanner from *Star Trek: Voyager*. (Paramount, 1995-2001) Casin resin painted brown with additional aluminum, brass and rubber components. Uses as various engineering scanning devices in multiple episodes. First seen as an alien scanner in the episode, "Time and Again." Also used by Tim Russ "Tuvok" in the episode, "Innocence" as a tool to repair a shuttle panel; as a plasma warp drive alignment tool in "Basics, Part 2"; as a diagnostic scanning tool used by Roxann Dawson "B'Elanna Torres" in "Alter Ego" and "The Gift"; and as a medical scanning device by Robert Picardo "The Doctor" in "Body and Soul." Measures 7 in. long. **$300 – $500** **($750)**

1407. Hero illuminating Medical Device/Engineering Scanner from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Hero illuminating medical device/engineering scanner constructed from cast resin and aluminum with applied silver, black and red detailing and an acrylic tip. Used mainly by Robert Picardo "The Doctor" as a medical device/scanner in the *Voyager* episodes, "Projections," "Tattoo," "Blood Fever," "The Gift," "Revulsion" and "Concerning Flight." Also used by Roxann Dawson "B'Elanna Torres" as an engineering scanner in the episode, "The Thaw." The tip of the scanner and a LED light on the side of the scanner illuminates red with the push of a button. Measures 7 in. long. **$400 – $600** **($1,000)**



1408. The Doctor Hero Mobile Emitter from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Cast in white metal with intricate electronic circuitry on the face and Velcro attachment on the back. Called an autonomous self-sustaining mobile holo-emitter, or mobile emitter, the significance of this device is that it frees the holographic Doctor from the confines of Voyager's sickbay and enables him to essentially travel anywhere. Only used in the episode, "Future's End, Part 2," because was deemed too heavy for the costume, as it pulled down The Doctor's sleeve. Later mobile emitters were made from a lighter weight resin. Measures approx. 2 ¼ in. x 1 ¾ in. **$800 – $1,200** **($2,750)**

1409. Screen-used Hero Illuminating Starfleet XSL Medical Tricorder from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Fully functional hero illuminating Medical TR990-XSL Tricorder which, when opened, comes to life with an impressive display of "chasing" LED lights. Constructed of silvery gray vacuum-formed plastic with small printed labels to look like buttons and displays, it measures 3 in. x 5 ¼ in. Designed by Steve Horch and Michael Moore, with electronics by Steve Horch, and built by HMS Creative Productions. Built specifically for use by Captain Janeway in "Endgame," the series finale of *Voyager*.
$3,000 – $5,000 **($10,000)**



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1410. Hero Illuminating Starfleet Mark VII Science Tricorder with holster from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Hero illuminating Starfleet Mark VII Science Tricorder based on a Rick Sternbach Mk VI design and built by Ed Miarecki with electronics by Steve Horch. It is constructed of gray vacuum-formed plastic with small printed labels to look like buttons and displays. The prop comes to life when opened with an impressive display of LED lights. Measures 6 ½ in. long when open and includes a black fabric-covered holster with Velcro backing for attachment. **$3,000 – $5,000** **($4,250)**

1412. Hero Illuminating Starfleet Mark XV Science Tricorder with holster from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Hero illuminating Starfleet Mark XV Science Tricorder and holster designed by Steve Horch, Michael Moore and Alan Sims and built by HMS Creative Productions with electronics by George Berger. This tricorder was specifically used in the *Voyager* episodes "Futures End Part 2" and "Relativity." It features blinking LED lights that come to life when opened and slots into a small vacuum-formed holster. **$3,000 – $5,000** **($6,500)**

1411. Hero Illuminating Starfleet Mark IX Medical Tricorder with Removable Illuminating Hand Scanner from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Hero illuminating Starfleet Mark IX Medical Tricorder designed by Steve Horch and Michael Moore and built by Prop'er Effects with electronics by George Berger. It is constructed of gray vacuum-formed plastic with small printed labels to look like buttons and displays. Used from the third season onward in *Voyager*, fifth season onward in *Deep Space Nine* and in *Insurrection*. The prop comes to life when opened with an impressive display of LED lights. Measures 6 ½ in. long when open and includes a hard black plastic holder with metal belt attachment clasps. **$3,000 – $5,000** **($4,750)**

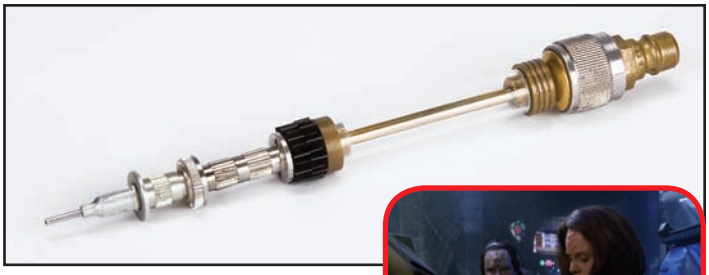
1413. Hero Illuminating Bio Dampener/Transporter Enhancer/Retallian Communicator/Neurolytic Restraint from *Star Trek: Voyager* and *Enterprise*. (Paramount-TV, 1995-2001, 2001-05) Cast resin with polyester resin and aluminum components. A pushbutton switch at the side activates a strobe light on top. First used in the *Voyager* episode, "Dark Frontier, Parts 1 & 2," as a bio dampener by Kate Mulgrew "Captain Janeway", Tim Russ "Tuvok" and Seven-of-Nine's father, Kirk Baily "Magnus Hansen". Also used in *Voyager* and *Enterprise*. Built by Prop'er Effects and measures 3 in. x 2 in. **$200 – $300** **($450)**

1414. Hero Neelix Illuminating Plasma Lantern from *Star Trek: Voyager and Enterprise*. (Paramount-TV, 1995-2001, 2001-05) Cast resin dual handle frame painted metallic grey with a white-frosted acrylic cylindrical bulb and aluminum components. A power switch is located at the bottom of one of the handles. Used by Ethan Phillips "Neelix" in the episode, "The Haunting of Deck Twelve," when the power goes out on the U.S.S. Voyager. Also used in *Star Trek: Enterprise*, with the addition of a 22nd century Enterprise inventory label. Built by HMS Creative Productions and measures 16 ¼ in. tall. **$300 – $500** **($400)**

1415. Seven-of-Nine Hero Illuminating Bomb Disarming Tool from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Cast resin and acrylic with additional graphic decal accents. A pushbutton trigger at the top center activates lights at both ends of the device, as well as a small green LED light on top. Used in the episode, "Relativity," by Jeri Ryan "Seven-of-Nine", who travels back in time, to disarm a bomb on the U.S.S. Voyager. Built by HMS Creative Productions and measures 5 in. long. **$300 – $500** **($600)**

1416. Hero Proto-matter/Warp Plasma Container from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Metal and acrylic illuminated container with removable lid. Used as a container for proto-matter life forms in the episodes, "Heroes and Demons" and "Mortal Coil." It was also used as a warp plasma container in the episode, "Fair Trade." Built by Makeup & Effects Lab and measures 10 ½ in. x 6 in. diameter. **$300 – $500** **($650)**

1417. Communications Scrambler/Emergency Medical Hologram Back-up Module from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Electronic device with transparent plastic dome and LED lights (non-working), used as a communications scrambler in the episode, "Dreadnought," and as an Emergency Medical Hologram back-up module in the episode, "Living Witness." Measures approx. 4 in. x 3 in. x 2 in., with some wear and missing one of the rubber grip knobs at the bottom. **$300 – $500** **($325)**



1418. Engineering Tool/Probe from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Cylindrical metal and glass probe type engineering tool first seen as a Hirogen device used by Roxann Dawson "B'Elanna Torres" in the Voyager episode, "Flesh and Blood, Part 2," and later used by Kate Mulgrew "Captain Janeway" in the *Voyager* episode, "Shattered." Modified and appeared in subsequent episodes. Measures 7 in. long. **$200 – $300** **($300)**

1419. Hero Holographic Containment Canister from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Grey-colored vacuum-formed canister with blinking LED lights on top, activated by a switch on the side. Used in the episode, "Life Line," as a holographic containment device by Dwight Shultz "Reginald Barclay" to transfer Robert Picardo "The Doctor" from the Pathfinder Array to Robert Picardo "Lewis Zimmerman's" lab and subsequently modified to its current configuration and used as a background set piece. Built by HMS Creative Productions and measures 6 in. tall. **$200 – $300** **($500)**

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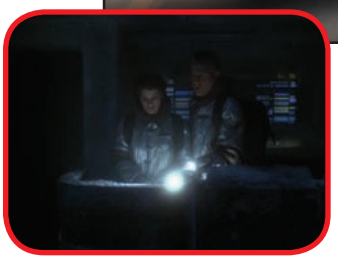
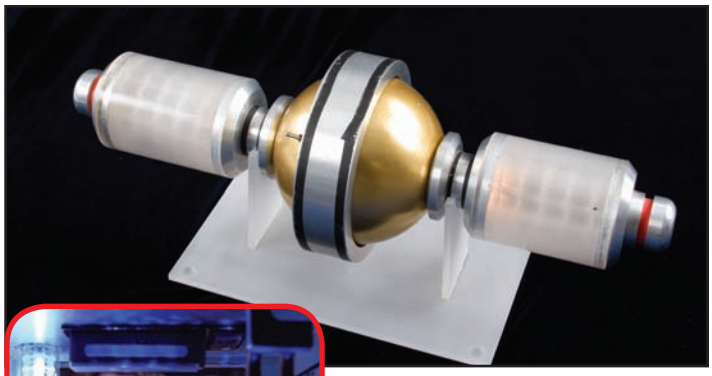


1420. Hero SIMS Beacon/ Wrist Flashlight from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Black & grey cast resin containing two embedded flashlights, with a rubber and Velcro wrist attachment. A pushbutton switch at the rear activates the light. Named after its creator and Star Trek propmaster, Alan Sims, the "SIMS" beacon was originally created for *Star Trek: Insurrection* to be used by Michael Dorn "Worf"—it is handwritten underneath the device, "Michael Dorn 1"—but ultimately the filmed scene was cut from the theatrical version. The device was then used in the *Voyager* episode, "Timeless," as a future style SIMS beacon and several versions are seen being worn by Robert Beltran "Chakotay", Garrett Wang "Harry Kim" and Christine Harnos "Tessa Omond". Measures 5 ½ in. long. Built by HMS Creative Productions. **$200 – $300** **($550)**

1421. Hero Illuminating SIMS Beacon/ Wrist Flashlight from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Constructed with two small Mag-Lite flashlights, this style SIMS beacon was made specifically for *Voyager* and used in 42 episodes. First seen in "Phage" and last seen in "Renaissance Man," with notable episodes in between, such as "Emanations," "Parturition," "Good Shepherd" and "Live Fast and Prosper." Most of the principle cast members have one time or another used the prop. Built by HMS Creative Productions and measures 7 ½ in. long. **$300 – $500** **($750)**

1422. Hero illuminating Engineering Probe from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Hero illuminating engineering probe constructed from resin and metal with applied silver, black, red and blue details and two amber LED lights activated by a switch. First used by Roxann Dawson "B'Elanna Torres" as an engineering device to reactivate Robert Picardo "The Doctor" in the *Voyager* episode, "Revulsion," and again by Torres to remove the artificial intelligence from the Druoda Series Five Long Range Tactical Unit (warhead) in the episode, "Warhead." Measures 1 ¼ x 4 ½ in. **$300 – $500** **($425)**



1423. Hero illuminating Electro Plasma System Relay from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Machined metal with illuminating acrylic tubes operated by a switch. First seen in its original configuration in the *TNG* episode, "All Good Things," and modified to its current configuration and seen as a magnetic constrictor in the *Voyager* episode, "Caretaker," an EPS conduit in the episode "Meld," a plasma conduit in the episode "Fair Trade," an EPS relay in the episodes "The Killing Game Part 2," Extreme Risk," "Relativity," "Warhead" and "The Voyager Conspiracy." Built by Makeup & Effects Lab. Measures 18 in. x 6 in. **$500 – $700** **($800)**

1424. Screen-used hero illuminating Mobile Holo-Emitter from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) This large backpack-style Mobile Holo-Emitter device is constructed of a gray plastic shell with metal and plastic details added and features five sequential flashing LED lights on the back of the unit and a small badge with three LED lights on the right shoulder strap. Overall dimensions are 24 in. long x 12 in. wide. In the Star Trek world, the device was designed by Robert Picardo "The Doctor" to use in his holonovel, and was worn by Kate Mulgrew "Captain Janeway", Roxann Dawson "B'Elanna Torres", Ethan Phillips "Neelix", and Garrett Wang "Ensign Harry Kim", as they become the Doctor in the holonovel. **$1,000 – $2,000**
(Passed)

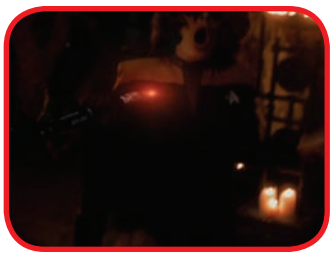
1425. Alien bomb from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Alien bomb constructed from cast resin and acrylic with flashing red LED operated by a small button on the underside of the device. In the episode, "Tsunkatse," while on an away mission, this bomb is beamed onto the deck of Jeri Ryan "Seven-of-Nine" and Tim Russ "Tuvok's" shuttle. When Tuvok attempts to disarm the bomb, it explodes. Tuvok is injured and Seven-of-Nine, in exchange for Tuvok's medical care, is forced to face down a powerful opponent in a match of Tsunkatse, a game that is played to the death. It measures 1 ½ in. tall x 4 in. diameter. **$200 – $300** **($350)**

1426. Vidian Bio-probe from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Bio-probe used by the Vidians to first scan aliens and then extract their organs. The device is first seen in the episode "Phage," with further appearances in the episodes "Faces," "Deadlock" and "Coda and Fury". Constructed of resin with blue, red and silver painted detailing and a printed circuit board decorated with minute mirrored accents. It measures 3 in. x 10 ½ in. This early unit was built by Makeup & Effects Lab while later units were built by HMS Creative Productions. A finely crafted prop from the series. **$400 – $600** **($650)**

1427. Klingon Pain Stick from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Machined aluminum tube with resin grip and black & silver detailing. Seen in the episode, "Day of Honor," as B'Elanna Torres (Roxann Dawson) observes a holographic rendition of the Klingon Day of Honor in the holodeck of Voyager. Built by HMS Creative Creative Productions and measures 30 ½ in. long. **$400 – $600** **($550)**

1428. Hero Alien Double Edged Weapon and Sheath from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) U-shaped double edge metal blade weapon with cast resin handle housed in a vacuum formed sheath, used in the episode, "Gravity." Built by HMS Creative Productions and measures 8 ½ in. long in sheath. **$200 – $300** **($325)**

1429. Hero Salvage Alien Disruptor from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Silver, gold, red and orange-painted cast resin pistol, first seen in the episode, "Imperfections." Similar models have been modified and converted to various alien weapons, including a Hirogen, Takret, Illyrian and Vulcan weapon, and used in other series, such as *Star Trek: Enterprise*. Built by HMS Creative Productions and measures 10 in. long. **$300 – $500** **($950)**



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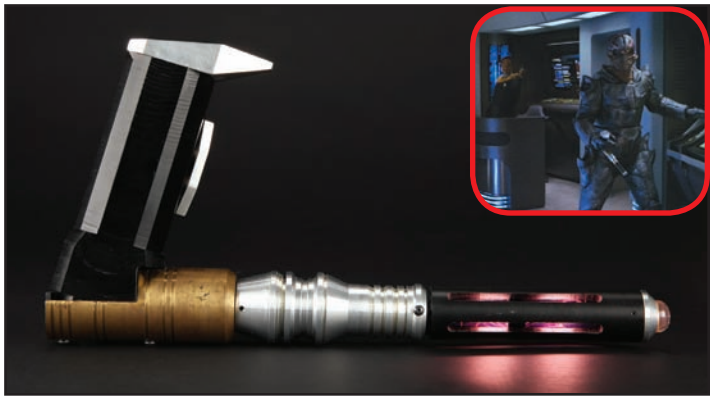
1430. Nyrian/Vaadwaur Rifle from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Cast resin rifle painted black, with closed rectangular stock and nylon shoulder strap. This rifle is a modification of the oft-re-used rifle most closely associated as the Romulan disruptor rifle. This weapon was first seen as the Nyrian rifle in the episode, "Displaced," and then seen as the rifle used by Tau's pirates in the episode, "Concerning Flight." It was finally used as the Vaadwaur rifle in the episode, "Dragon's Teeth." Measures 18 in. long. **$300 – $500** **($600)**

1431. Kazon Disruptor Rifle from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Cast resin rifle with soldered copper pipe body, cast resin handle and a leather shoulder strap. Only two hero Kazon disruptor rifles were manufactured with real copper pipe—the rest were rubber/resin versions that were molded from these "hero" units. Seen in several episodes, including "Caretaker," "State of Flux," "Projections," "Initiations," "Maneuvers," "Alliances," "Investigations," "Basics, Part 1," "Basics Part 2," "Shattered" and "Author, Author." Made by Makeup & effects Lab and measures 16 in. long. **$800 – $1,000** **($800)**

1432. Hero Kazon Disruptor Pistol from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Resin handgun with copper colored tube detailing, silver conical tip and rust colored handle. Used by the Kazon species in the episodes, "Initiations," "Maneuvers," "Basics II" and "Shattered." Built by Makeup & Effects Lab and measures 9 in. long. **$400 – $600** **($500)**

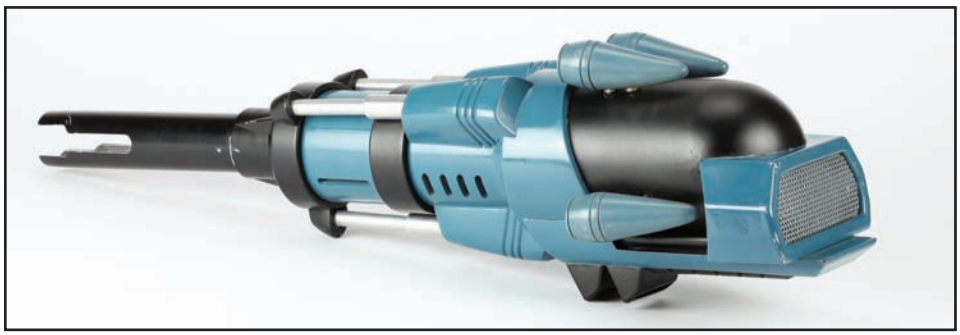
1433. Hero "Imposters" Phaser and oversize Comm Badge from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) This hero "Imposters" Phaser and oversized communication badge with Velcro backing from the Season Six, Episode 21 *Voyager* episode, "Live Fast and Prosper". It is constructed from cast dense rubber with hand-applied silvery-blue accents. The Phaser measures 9 in. long. **$600 – $800** **($900)**



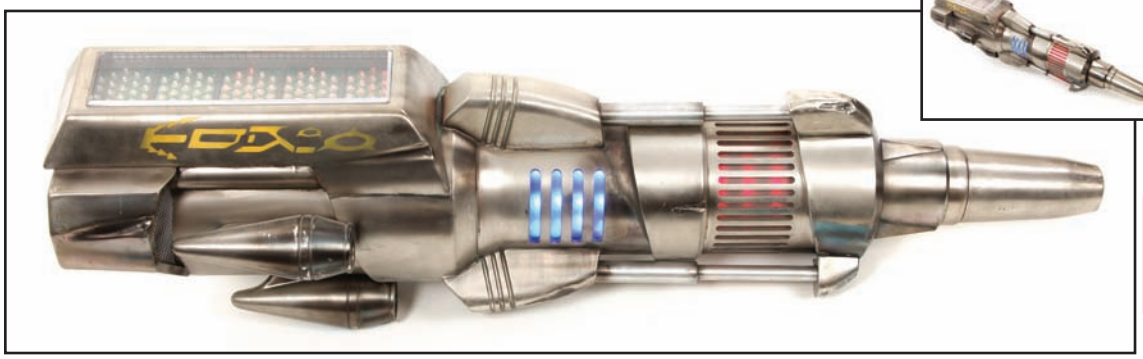
1434. Hero Working Alien Weapon from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) One of two alien weapons created for the episode, "The Swarm." Constructed of a brass and aluminum frame, cast resin handle and barrel, aluminum & acrylic firing tip, aluminum butt, and a machined aluminum pushbutton trigger that illuminates lights along the barrel and at the tip. Used by an unnamed alien species that attack in swarms. Built by Makeup & Effects Lab and measures 15 in. long. **$600 – $800** **($650)**

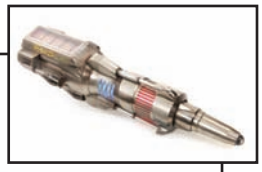
1435. Hero Hirogen Weapon from *Star Trek: Voyager*, *The Next Generation*, and *Deep Space Nine*. (Paramount-TV, 1987-94, 1993-99, 1995-2001) Cast resin handheld weapon painted grey with additional color accents and an aluminum firing tip. Although this prop has undergone numerous modifications and has been used as various alien weapons in multiple series episodes, including "The High Ground" and "Journey's End" from *TNG*; "The Passenger," "Vortex" and "Battle Lines" from *DS9*; and "Tattoo," "Fair Trade" and "The Killing Game, Part 1" from *Voyager*; its most relevant and prominent appearance is as a Hirogen weapon in an ongoing plotline on *Voyager*. Measures 11 in. long. Repairs have been made to the handle. **$300 – $500** **($550)**

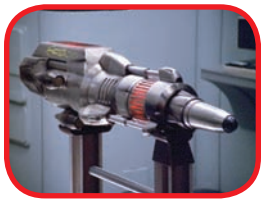
1436. Entharan Rifle from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Cast resin painted metallic grey and black, with a double barrel, scope and rubber shoulder strap. Although originally built for the UPN production, *The Osiris Chronicles* (released as *The Warlord: Battle for the Galaxy*), it is first seen in the *Voyager* episode, "Retrospect", being held by an Entharan guard while Robert Duncan McNeill "Tom Paris" and Jeri Ryan "Seven of Nine" test the Terawatt Powered Particle Beam Rifle. It is used again in the episode, "The Killing Game, Parts 1 & 2," as seen on the wall of Kate Mulgrew "Captain Janeway's" ready room, after the U.S.S. Voyager is taken over by the Hirogens. Built by Independent Studio Services and measures 30 ½" in length. **$300 – $500** **($600)**



1437. Terawatt-Powered Particle Beam Rifle from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Cast resin and vacuum-form plastic painted blue & black, with aluminum accents. Used as a terawatt-powered particle beam rifle in the episode, "Retrospect," where an Entharan trader attempts to sell the weapon to Robert Duncan McNeill "Tom Paris", who test fires it. The Entharan trader later uses the weapon on Seven-of-Nine. Built by HMS Creative Productions and measures 30" in length. **$400 – $600** **($700)**







1438. Hero illuminating smart bomb from *Star Trek: Voyager* episode "Warhead". (Paramount-TV, 1995-2001) In the *Voyager* episode, "Warhead", the Doctor's program is taken over by an artificially intelligent missile determined to use Voyager to complete its deadly mission – the destruction of an entire civilization. This imposing looking Smart Bomb is constructed of chrome electroplated heavy plastic and other metal parts. Wired with an impressive array of LED lights and other strobing illumination effects. Measures a full 60 in. long x 14 in. tall. Made by HMS Creative Productions. **$2,000 – $3,000** **($3,250)**

1439. Hero illuminating Hirogen hunter rifle from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) This imposing looking weapon is the hero illuminating Hirogen hunter rifle from Star Trek: Voyager. Constructed of an electroplated chrome vacuum formed body, electronic chasing LED tracking screen and front tracking light operated by buttons underneath. Only two of these impressive prop weapons were made for the production by HMS Creative Productions. Measures a full 47 ½ in. long. **$2,000 – $3,000** **($4,250)**

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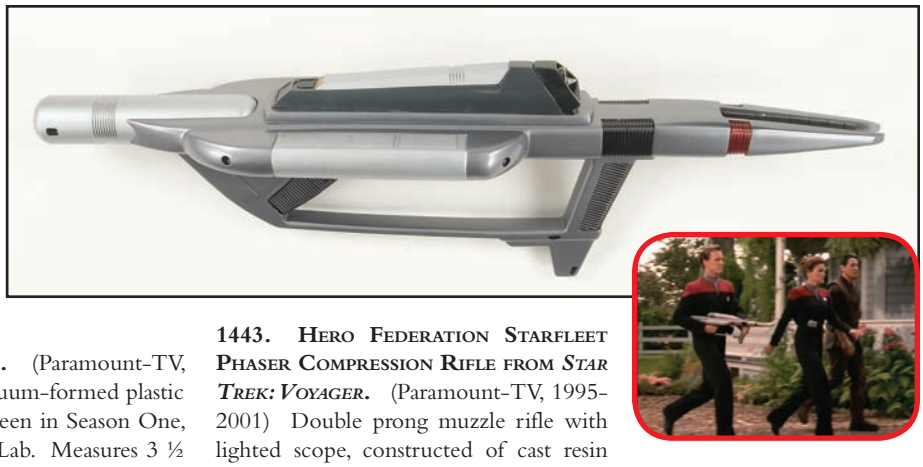
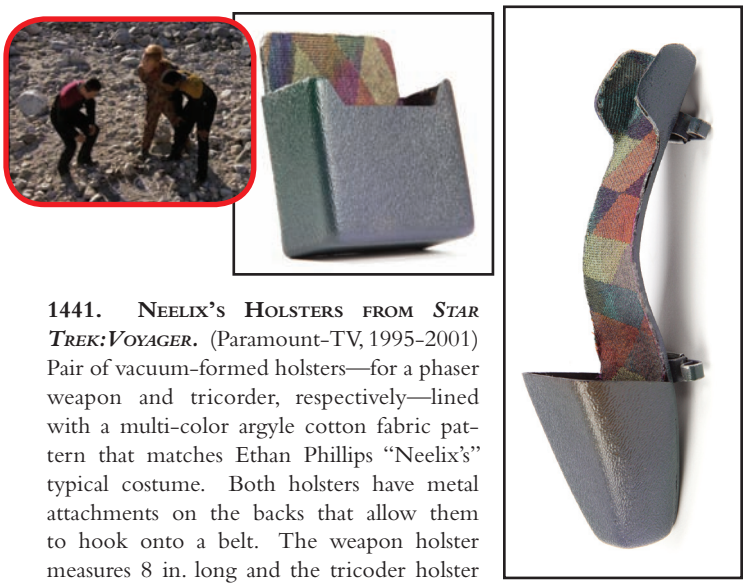
1440. Neelix Phaser from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Neelix hand phaser constructed from vacuum-formed plastic with etched brass inlay and painted in a gold finish. Seen in Season One, Episode 1, "Caretaker". Made by Makeup & Effects Lab. Measures 3 ½ in. long x 2 ¼ in. wide. **$400 – $600** **($700)**

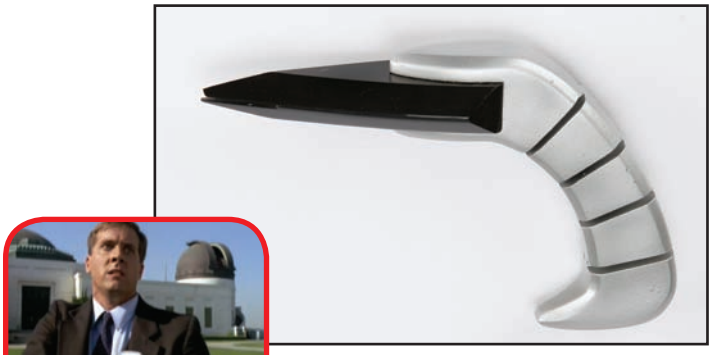


1443. Hero Federation Starfleet Phaser Compression Rifle from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Double prong muzzle rifle with lighted scope, constructed of cast resin painted metallic grey and silver with additional color accents. Used exclusively in *Voyager*, it made its first appearance in the episode, "Caretaker." It was subsequently used in multiple seasons and episodes, including "The 37's," "The Chute," "Warlord," "Unity," and "Distant Origin," among many others. Its last appearance was in "Friendship One." Built by HMS Creative Productions and measures 33 in. long. **$800 – $1,000** **($5,000)**

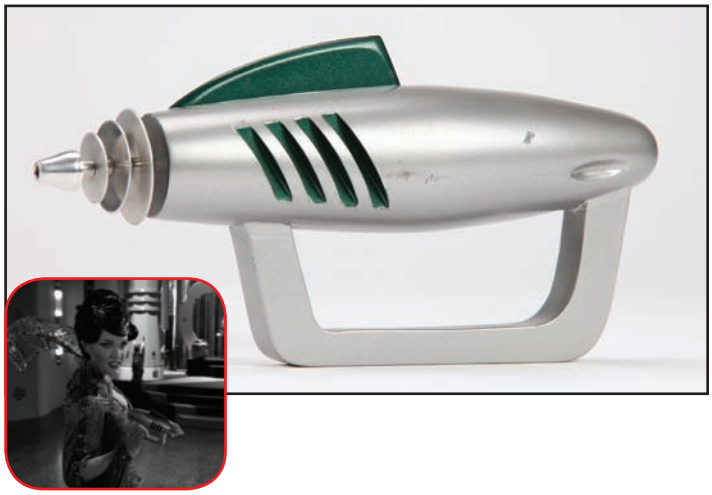


1441. Neelix's Holsters from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Pair of vacuum-formed holsters—for a phaser weapon and tricorder, respectively—lined with a multi-color argyle cotton fabric pattern that matches Ethan Phillips "Neelix's" typical costume. Both holsters have metal attachments on the backs that allow them to hook onto a belt. The weapon holster measures 8 in. long and the tricoder holster measures 3 ½ in. x 4 in. x 2 in. The vacuum-formed holsters were built by HMS Creative Productions, the fabric lining was added by the Paramount wardrobe department. **$300 – $500** **($300)**

1444. Hero Hand Phaser with holster from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Solid cast resin Hand Phaser with applied red, black, white and green detailing and a vacuum-formed black plastic holster with Velcro attachment. This boomerang style phaser is worn by Kate Mulgrew "Captain Janeway" in the *Voyager* episode, "Endgame", and is only used in this episode. This style phaser is the basis for the phasers used in *Nemesis*. Built by HMS Creative Creative Productions, it measures 7 ¾ in. x 2 in. **$300 – $500** **($1,800)**



1442. 29th Century Starfleet Phaser from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) 29th Century Starfleet Phaser with a cast resin handle and a black acrylic barrel. This hero phaser is first used by Christian Conrad "Dunbar" as he vaporized a pick-up truck driven by Tim Russ "Lt. Tuvok" and Robert Duncan McNeill "Lt. Paris" in the *Voyager* episode, "Future's End, Part 1". Built by Makeup & Effects Lab, one hero phaser and two rubber stunt phasers were built. This phaser was only used in "Future's End"; the 29th Century phaser used in the *Voyager* episode, "Relativity", was built by HMS Creative Productions and slightly altered. The acrylic tip at the end of the barrel was slightly chipped during production. Measures 7 in. tall x 8 in. long. **$1,000 – $2,000** **($1,200)**

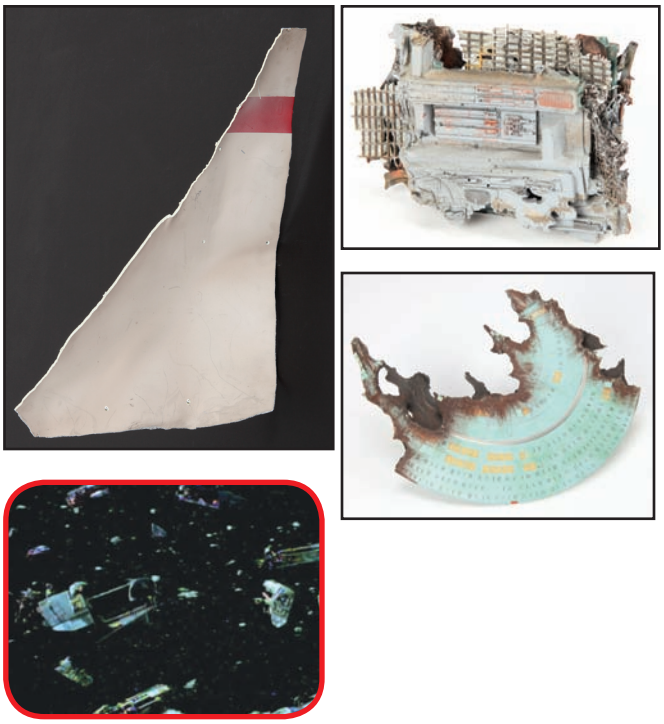


1445. Dr. Chaotica Henchman Ray Gun from the Captain Proton Holonovel in *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Silver and green-color painted cast resin ray gun with polished aluminum firing tip. Used by Kate Mulgrew "Captain Janeway", who takes it from one of Chaotica's henchmen and shoots Dr. Chaotica in the episode, "Bride of Chaotica." Built by HMS Creative Productions and measures 9 ½ in. long. **$1,000 – $1,200** **($1,500)**

1446. Captain Proton Holonovel Ray Gun from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Captain Proton's ray gun constructed from cast resin gun body with cylindrical shaped scalloped resin barrel and silver/blue detailing. First seen in the *Voyager* episode, "Night," used by Robert Duncan McNeill "Tom Paris" in his portrayal of Captain Proton, protagonist of the holonovel *The Adventures of Captain Proton*. Also prominently featured in the episodes, "Thirty Days" and "Bride of Chaotica!" Built by HMS Creative Creative Productions, it measures 7" x 12 ¾". **$1,000 – $1,200** **($4,250)**

1447. Buster Kincaid Holonovel Ray Gun from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Buster Kincaid's ray gun constructed from cast resin gun body with RenShape cylindrical shaped resin barrel and silver/red detailing. Used by Garrett Wang "Harry Kim" in his portrayal of Captain Proton's sidekick, Buster Kincaid in the episode "Bride of Chaotica". Built by HMS Creative Productions, it measures 6 ½ in. x 12 ¾ in. **$1,000 – $1,200** **($1,800)**

1448. Captain Proton rocket pack from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Rocket pack constructed from a cast fiberglass shell. First seen worn by Robert Duncan McNeill "Tom Paris" in the *Voyager* episode, "Night." This rocket pack has no attachment to connect it to Captain Proton's jacket. In the episode, "Shattered," Kate Mulgrew "Captain Janeway" picks up this rocket pack when she enters Paris' holodeck program. Built by Makeup & Effects Lab, it measures 12 ½ in. x 19 ½ in. **$600 – $800** **($600)**



1449. Space Debris from *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. (Paramount-TV, 1987-94, 1993-99, 1995-2001) This lot consists of three pieces of starship debris: 1) a miniature section of a Federation starship hull—possibly from the *TNG* episode, "The Best of Both Worlds, Part 2"—constructed of resin and measuring approx. 11" in length; 2) a heavily distressed miniature section of a starship bulkhead (5 ½ in. x 3 ¾ in.) constructed of resin with aluminum foil and metal wire mesh, possibly from the *Voyager* episode, "Caretaker, Part 2," where it was part of Ethan Phillips "Neelix's" scrap yard and used again in the *DS9* episode, "Way of the Warrior," as debris from a destroyed Cardassian vessel; 3) a resin & metal triangular debris piece from the hull of the Delta Flyer in the *Voyager* episode, "Good Shepherd," measuring 39 in. long. **$200 – $300** **($325)**

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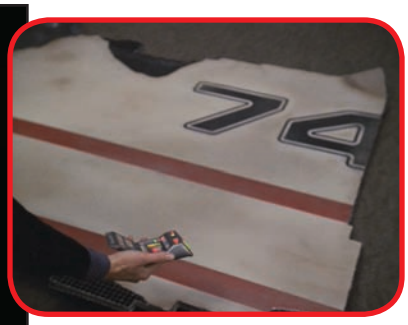

1450. Delta Flyer Shuttlecraft Hull Plate from *Star Trek: Voyager*. (Paramount-TV, 1995-2001) Resin and honeycomb aluminum panel used in the episode, "Good Shepherd," in which Kate Mulgrew "Captain Janeway" goes on an away mission with three young crew members on the Delta Flyer and the shuttlecraft is hit by a spatial fluctuation. This very section panel of the Delta Flyer's hull is torn off and afterward analyzed for anomalies with a tricorder by Janeway. Built by HMS Creative Productions and measures 72 in. x 48 in. Special shipping arrangements are required for this piece. **$600 – $800** **($1,000)**

1452. Klingon musical instrument from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Concertina-style instrument constructed from cast resin, metal, faux fur and cloth covered accordion board. In Klingon, this instrument is called a May'ron and was played by the Deep Space Nine station's Klingon chef Ron Taylor "Kaga" to the patrons of his restaurant while Terry Farrell "Commander Jadzia Dax" sings along in the episode, "Playing God." In the book, *The Making of Star Trek: Deep Space Nine*, the concept sketch of the May'ron reveals that it can also double as a weapon. Built by Prop'er Effects and measures 11 in. x 11 ½ in. x 10 in. fully closed and 35 in. fully extended. **$1,000 – $1,500** **($1,900)**

1451. Grand Nagus Staff from *Star Trek: Deep Space Nine* and *Star Trek: Voyager*. (Paramount-TV, 1993-99, 1995-2001) Grand Nagus Staff used in various episodes of *DS9* ("The Nagus," "Rules of Acquisition," among others) and in the *Voyager* episode, "False Profits." Constructed of a hard rubber shaft resembling wood with sculpted Ferengi head, the staff measures 26 ½ in. long, with the bottom one-third of the cane missing and multiple slash marks on the shaft incurred during stunt fight scenes in episode "False Profits". Built by Prop'er Effects, the whole staff was sculpted by Dragon Dronet. **$600 – $800** **($1,900)**

1453. Colm Meany "Chief Miles O'Brien" Bajoran talisman palm bracelet from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Bajoran talisman and palm bracelet worn by Chief Miles O'Brien (Colm Meany) in the *Deep Space Nine* episode, "The Storyteller". The palm bracelet is constructed from cast resin with brass armature, brass patina paint finish with a real green emerald. The production team tried to film the scene with a colored rhinestone, but the look was deemed to look too fake, so a low-grade emerald was sourced for authenticity. The talisman is constructed from a green acrylic "gem" in a brass setting with a 4 in. brass link chain. Only three were made for production by Prop'er Effects. **$300 – $500** **($425)**

1454. Trixian Bubble Juice from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Actual bottle of juice with an enhanced customized cap and alien paper label. Used in the episode, "Prophet Motive," as Aron Eisenburg "Nog's" favorite drink. Created by HMS Creative Productions and measures 7 ½ in. tall. **$200 – $300** **($200)**

1455. Gold-pressed Latinum bars from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Three gold-painted cast resin and one gold-painted wood bar, used as Ferengi Latinum currency in multiple *DS9* episodes, including "Move Along Home," "The House of Quark," "Rejoined," "Business as Usual" and "Who Mourns for Morn." Built by Prop'er Effects. The largest piece measuring 4 in. x 7 ½ in. **$200 – $300** **($425)**

1456. Bajoran Judge's Gavel from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Cast resin segmented sphere with cast resin four-legged cradle designed by Rick Sternbach. This gavel is used by Anne Haney "Judge Renora", a Bajoran arbiter during murder proceedings for Terry Farrell "Lt. Commander Jadzia Dax", who is tried for a crime that "Curzon Dax" became the prime suspect for in the episode, "Dax". Built by Prop'er Effects, it was featured in the Rick Sternbach commentary on the *Deep Space Nine* special feature disk: *Deep Space Nine* "Sketchbook" chapter. Measures 4 in. diameter and rests on a 5 ½ in. x 5 ¾ in. cradle. **$400 – $600** **($3,250)**

1457. Gamma Quadrant Gold Necklace Relic from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Gold and silver colored medallions with ornate alien designs on a wire necklace. Seen only in the episode, "Q-Less," where the necklace is a relic brought back from the Gamma Quadrant by Jennifer Hetrick "Vash", who then arranges for it to be sold by Armin Shimerman "Quark" in his auction. It ends up selling for 150 gold-pressed Latinum bars to Rul the Obscure. Measures 23 in. long. **$200 – $300** **($275)**

1458. Jem'Hadar Uniform Piece from *Star Trek: Deep Space Nine*. (Paramount, 1993-99) Cast resin uniform adornment/alien device, used in multiple episodes, including "The Dogs of War," "Broken Link" and "Rocks and Shoals." Built by HMS Creative Creative Prductions and measures approx. 3 ½ in. wide. **$200 – $300** **(Passed)**

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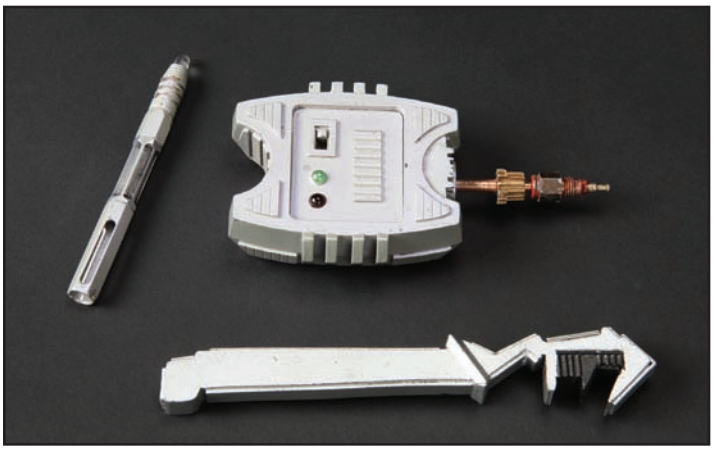
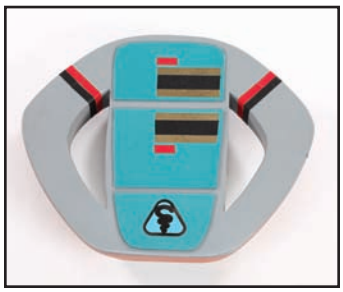
1459. Illuminating Door Lock from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Hexagonal cast resin and metal door locking device with four (two red, two blue) LED lights that alternately flash in pairs and applied silver, red and green details. First seen as a "Tripartite micro-sealing" lock that Quark (Armin Shimerman) uses to seal the door of his bar when he leaves for Ferenginar in the episode, "Family Business." The lock can also be seen on Quark's door in the episode, "A Simple Investigation." The lock is seen in its current configuration as the lock on the holo-suite door in the episode, "It's Only a Paper Moon." Measures 6 in. x 7 in. **$500 – $700** **($550)**



1460. Ferengi Infiltration Device/Proto-matter Detonator/Phlox Medical Instruments from *Star Trek: Deep Space Nine* and *Enterprise*. (Paramount-TV, 1993-99, 2001-05) Seen on page 129 of the book, *The Art of Star Trek*, this prop is constructed of cast resin painted grey, with a metal tip. A switch on the face of the device activates flashing red and green LED lights. Includes two additional tools. The main device (originally a brown color) was first used in the *DS9* episode, "Invasive Procedures," as an infiltration device used by Armin Shimerman "Quark". In the *DS9* episode, "Inferno's Light," Alexander Siddig "Dr. Bashir" uses it as a proto-matter bomb detonator. In another *DS9* episode, it was used as a general engineering tool. All three pieces are seen together in the *Enterprise* episode, "Stigma," as medical instruments on a tray in Dr. Phlox's lab. The main device measures 4 ¾ in. long. **$300 – $500** **($300)**

1461. Data device from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Elongated 3 ½ in. x 7 ½ in. octagonal data device constructed of resin and featuring a serrated design with applied gold accents. Inset into the head of the unit is a continually operating LCD timer device. This device is first seen on a counter in Ibudan's quarter in the episode, "A Man Alone." Avery Brooks "Commander Sisko" hands the device to Andrew Robinson "Garak" in the episode, "Second Skin." Also used as a background device on Sisko's desk in numerous other episodes. **$400 – $600** **(Passed)**



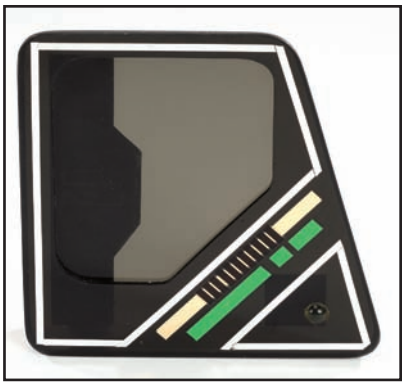
1462. Trill medical Tricorder from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Hexagonal Trill medical Tricorder, measuring 7 3/8 in. x 8 ¾ in., constructed from blue/gold vacuum-formed plastic with applied red/black/gold detailing and graphics. Used as a medical Tricorder by Lisa Banes "Dr. Renhol" and Alexander Siddig "Dr. Bashir" to diagnose Terry Farrell "Jadzia Dax's" condition. A modified version of this style Tricorder is seen in the *Voyager* episode, "Critical Care." Built by Prop'er Effects. **$400 – $600** **($425)**

1463. Screen-used hero illuminating Bajoran Tricorder from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) This functional hero Bajoran Tricorder measures 3 in. x 6 in. and is constructed of resin and painted copper with gold, brown and black accents. When the black button is pressed the prop comes to life with an impressive array of "chasing" green and red LEDs on the face, backlit central display screen and bar graph LED display on the front. This Tricorder is used by Major Kira Nerys (Nana Visitor) in the episodes, "Return to Grace" and "Indiscretion," to scan for Bajoran survivors of a crashed Cardassian freighter, as well as other episodes. Built by Prop'er Effects. **$800 – $1,000** **($2,750)**

1464. Alien PADD from *Star Trek: Deep Space Nine* and *Voyager*. (Paramount-TV, 1993-99 and 1995-2001) Octagonal resin frame PADD, measuring 5 ¼ in. x 6 ¾ in., with clear Plexiglass insert printed with alien graphics. Originally built for use in *DS9* as a Boslic PADD and used by Worf's brother Tony Todd "Kurn" and the Boslic freighter captain in the episode "Sons of Mogh." Later is seen being used by one of the bidders at Quark's auction in the episode "In the Cards." Modified versions of this style PADD were used through *Enterprise*.
$200 – $300 **($450)**

1465. Ferengi PADD from *Star Trek: Deep Space Nine* and *Voyager*. (Paramount-TV, 1993-99 and 1995-2001) Elongated hexagonal resin PADD, measuring 3 ½ in. x 7 ¼ in., with printed Ferengi graphics. Originally built for use in *Deep Space Nine* and seen in the episodes "Family Business," "The Begotten," "Profit and Lace," and others, it was also seen in the *Voyager* episode, "Inside Man." One of the tines at the upper edge is broken away. **$200 – $300** **($900)**

1466. Cardassian Control Pad from Commander Benjamin Sisko's desk from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Cast resin painted grey, copper and bronze with decal accents and finely detailed impressions that resemble advance electronic circuitry. Used as a remote control device for a Cardassian monitor in Sisko's office during the early episodes of Season 1. Measures 7 ½ in. long. **$300 – $500** **($325)**



1467. Alien PADD from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Trapezoidal PADD, measuring 6 in. x 6 in., constructed of smoked Plexiglass with applied gold, green, gray & black detailing with a recessed area for graphic display inserts. This style PADD is seen in several *Deep Space Nine* episodes including, "In the Cards," where it was used by Armin Shimerman "Quark", Cirroc Lofton "Jake Sisko" and Aron Eisenberg "Nog" to view the auction catalog, as well as the *Voyager* episode, "Critical Care," where it is a medical PADD. **$200 – $300** **($250)**

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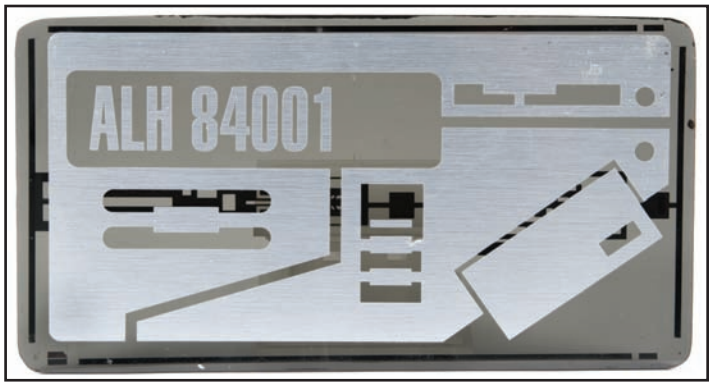
1468. Small Cardassian PADD from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Cast resin painted gold and copper, with graphic decal at the center of the view screen. Used in various episodes and measures 4 ¼ in. long. **$200 – $300** **($475)**

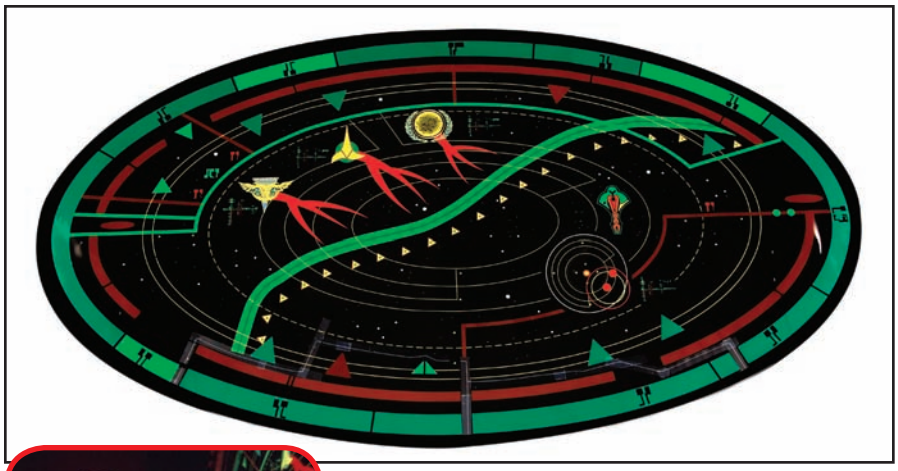
1469. Klingon Defense Force PADD from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Cast resin painted green with additional color and graphic decal accents. On the view screen appears a grid with Klingon text. Used in multiple episodes, starting with "The House of Quark," and subsequently used in "Apocalypse Rising," "Blaze of Glory," "In the Cards," "Sons and Daughters," "You are Cordially Invited," "The Emperor's New Cloak," "When It Rains," and last seen in "Tacking Into the Wind." Measures 7 ½ in. long. **$300 – $500** **($450)**

1470. Alien PADD from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Alien PADD measuring 4" in. x 6 ¾ in., with one curved side constructed of resin and metal with applied silver accents and two recessed areas for graphic inserts. First seen as a Kressari PADD in the episode, "The Circle" and in the episode "The Die is Cast." Modified and used again in the *Voyager* episode, "Critical Care." Built by Prop'er Effects. **$200 – $300** **($550)**

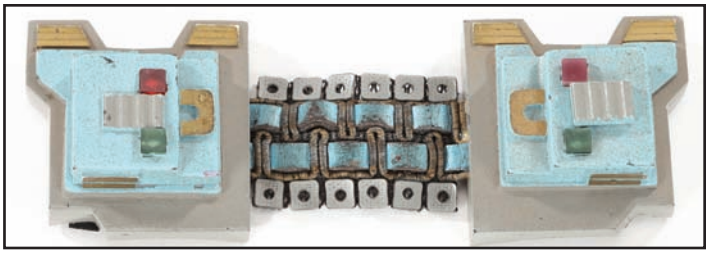
1471. Klingon PADD from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Made of MDF (medium density fiberboard) with Klingon language graphics and red and gold detailing. Held by Michael Dorn "Worf" and J. G. Hertzler "General Martok" in the episode, "Soldiers of the Empire." This Klingon PADD contains the "record of battle" of the Klingon cruiser they take command of. Built by the Paramount Staff Shop, it measures 7 ¼ in. x 13 ½ in. **$500 – $700** **($900)**



1472. Mine panel from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-199) Mine panel used on the self-replicating mines that Rom manufactured to keep the Jem'Hadar out of the alpha quadrant in the episode "Call to Arms". Smoked acrylic with applied silver graphic. Measures 7 in. x 13 in. **$200 – $300** **($225)**



1473. Cardassian backlit battle graphic from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-199) Oval-shaped Cardassian backlit battle graphic from the episode "Tears of the Prophets" from *Star Trek: Deep Space Nine*. It measures approximately 40 in. x 73 ½ in. and illustrates the location of the Federation, Klingon and Romulan forces by using the respective symbols to identify them. It was removed from the Plexiglass after they replaced it on the set. **$800 – $1,200** **($1,200)**



1475. Illuminating Starfleet Synaptic Scanner from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-199) Working medical device/ Starfleet Synaptic Scanner used on several main characters including Captain Sisko, Quark, Garak and Jake Sisko in various episodes. A small discrete switch on top activates the blinking red and green LED lights. **$800 – $1,200** **($800)**

1474. Backlit panel from Odo's security office from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Large 18 ¾ in. x 47 ¼ in. rectangular backlit panel that hung in Odo's security office in *Star Trek: Deep Space Nine*. Panels from Odo's office are rare and this one can be seen clearly hanging behind Major Kira as she strolls into Odo's office to discuss station security with him. Still in its original Plexiglass with four screw holes per side for easy mounting and display. Plexiglass exhibits some scratches, but remains in very good condition. **$800 – $1,200** **($1,200)**

1476. Hero Illuminating Subspace Transmitter/Distress Beacon from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Solid resin, vacuum-formed plastic and aluminum unit, adorned with graphic decals and additional color accents. Pushbutton switches on the front and side illuminate a front display panel and a rear circuit panel, respectively. First seen as a subspace transmitter in the episode, "The Ascent," as used by Armin Shimerman "Quark" and René Auberjonois "Odo" after crash landing on an alien planet. Repainted and modified to become a distress beacon in the episode, "Waltz," as used by Avery Brooks "Sisko". Last seen as a comm unit/distress beacon in the episode, "The Sound of Her Voice," as used by Alexander Siddig "Dr. Bashir" and Colm Meaney "Chief O'Brien" to communicate with Debra Wilson "Lisa Cusak". It shows minor damage from production use. Measures approx. 30 in. tall and 17 in. wide at the base. **$800 – $1,000** **($1,500)**

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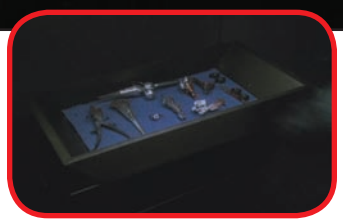
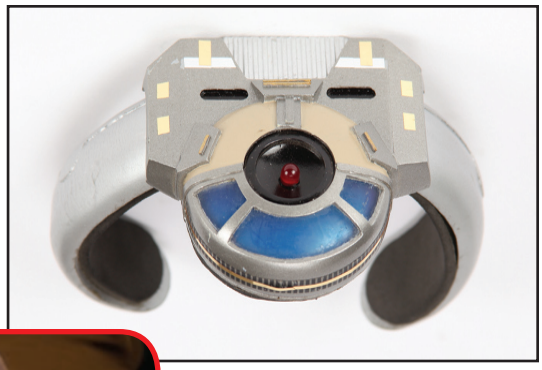


1477. Romulan Tal Shiar Torture Device from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Silver-painted plastic and die-cast metal components, used as Romulan Tal Shiar torture device during Alexander Siddig "Dr. Bashir's" interrogation sequence in the episode, "Inter Arma Enim Silent Leges." Built by the Paramount Staff Shop and measures 8 ½ in. long. **$200 – $300** **($200)**

1478. Benjamin Sisko's Knife/Dinaali Medical Tool/Ferengi Toothpick from *Star Trek: Deep Space Nine* and *Voyager*. (Paramount-TV, 1993-99, 1995-2001) Silver-painted molded resin with brass blade. Originally built as a Ferengi toothpick for the DS9 episode, "The Nagus," the prop was repainted and used as a knife by Avery Brooks "Sisko" in the episode, "Penumbra." It was then next seen as a medical tool in the Voyager episode, "Critical Care." Built by Prop'er Effects and measures approx. 6 in. long. **$200 – $300** **(Passed)**

1479. Ferengi Toothpicks/Dinaali Medical Tools/Xindi Torture Tools from *Star Trek: Deep Space Nine*, *Voyager* and *Enterprise*. (Paramount-TV, 1993-99, 1995-2001, 2001-05) Set of five instruments constructed of silver & black-painted molded resin handles with aluminum/brass hooks. Used as Ferengi toothpicks in *DS9*, as Dinaali medical tools in *Voyager*, and as Xindi torture instruments in *Enterprise*. Built by Prop'er Effects and measures 5 ½ in. to 7 ½ in. long. **$300 – $500** **($350)**

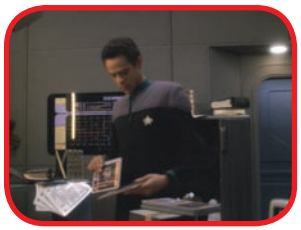


1480. Hero illuminating Delta Isotope Injector from *Star Trek: Deep Space Nine*. (Paramount-TV, 1995-2001) Cast resin with a rubber armband with gold/black detailing, a flashing red LED light and blue illuminating LED lights operated by a slide switch. Alexander Siddig "Dr. Bashir" places this device on Colm Meaney "Chief O'Brien's" arm in the episode, "Visionary." When O'Brien activates the device it injects him with delta isotopes that allows him to travel three hours into the future. Used only in this episode, it was built by Prop'er Effects and measures 3 in. x 4 ½ in. **$400 – $600** **($1,100)**

1481. Palm Beacon Illuminating Device from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Working silver palm beacon used by all the main principle cast members—including Captain Sisko, Dr. Bashir, Kira, Dax, Chief O'Brien, and Odo—throughout the series. Powered by rechargeable batteries, electronics are untested. Measures approx. 4 in. long. **$200 – $300** **($300)**

1482. Screen-used Jem'Hadar ship debris from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Screen-used background Jem'Hadar ship debris from various episodes of *Star Trek: Deep Space Nine*. Constructed of styrene elements with applied metal grid and plastic elements. Measures approx. 15 in. x 10 in. **$300 – $500** **($300)**

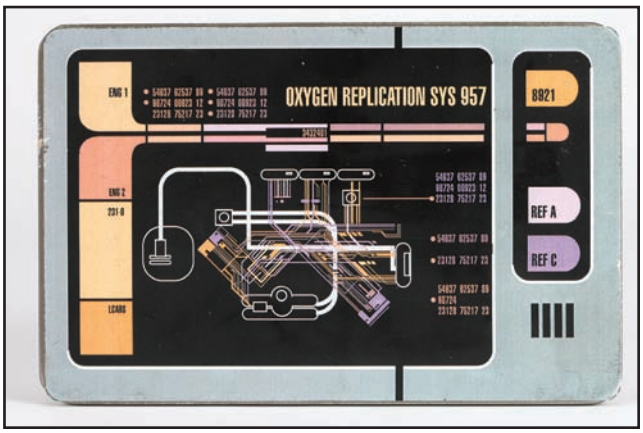
1483. Screen-used Ferengi ship from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Screen-used background Ferengi ship from various episodes of *Star Trek: Deep Space Nine*. This cast resin ship is hand-painted and features a space-weathered hull. It has the attached puppeteer rod and handle that allowed an off-screen handler to manipulate the miniature during flight sequences. Ship measures 12 in. long x 10 in. wingspan, total length is 27 in. including puppeting rod. **$1,000 – $1,500** **($1,400)**



1484. Federation Starfleet Engineering PADD from *Star Trek: Deep Space Nine* episode, *Extreme Measures*. (Paramount-TV, 1993-99) Constructed of silver-painted masonite with a decal graphic of the "Oxygen Replication Sys". This very prop is seen in Alexander Siddig "Dr. Bashir's" hand in the episode. Built by the Paramount Staff Shop and measures approx. 8 ½ in. x 5 ½ in. **$200 – $300** **($425)**

1485. Large Red Federation Starfleet PADD from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Red cast resin with decal graphics. On the view screen is a summary of the statement of principles of the "New Essentialists Movement." Seen in the episode, "Let He Who is Without Sin," being handled by Michael Dorn "Worf" and Terry Farrell "Jadzia Dax". Measures 8 in. x 10 in. **$400 – $600** **($1,700 (w/ Apple iPad))**

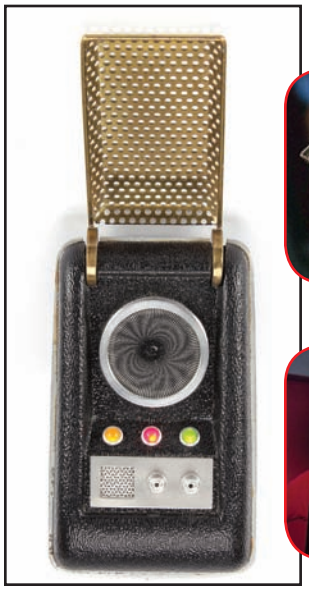
1486. Hero Illuminating Starfleet Mark VII Medical Tricorder with Removable Hand Scanner from *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. (Paramount-TV, 1987-94, 1993-99, 1995-2001) Hero illuminating Starfleet Mark VII Medical Tricorder based on a Rick Sternbach Mk VI design and built by Ed Miarecki. Introduced at the beginning of the fourth season of *TNG* and used throughout *TNG*, *Deep Space Nine* and *Voyager*. The prop comes to life with an impressive array of LED lights and measures 8" long when opened. The hand scanner is located in a compartment at the head of the unit and illuminates by a small button. **$3,000 – $5,000** **($8,000)**



1487. Jem'Hadar Warship Model from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Jem'Hadar Warship filming miniature, one of two created. Constructed of cast resin with plastic elements, it features a hand-painted color scheme. It still has three short lengths of cable attached where the model was hung for the filming sequences such as the Dominion War arc. A set of studio 4 x 6 in. photos of the model and the Star Trek magazine featuring the plans and details of the warship are included. Beautifully detailed and painted. Studio model is complete and in excellent condition. Special shipping arrangements are required for this piece. **$6,000 – $8,000**

(Pulled from auction)

1488. Hero Illuminating Starfleet Mark X Medical Tricorder with Removable Hand Scanner from *Star Trek: Deep Space Nine* and *Voyager*. (Paramount-TV, 1993-99, 1995-2001) Hero illuminating Starfleet Mark X Medical Tricorder designed by Steve Horch and Michael Moore with electronics by Prop'er Effects. It is constructed of vacuum-formed plastic with small printed labels to look like buttons and displays. The prop comes to life when opened with an impressive display of LED lights. The hand scanner device nests in a slot on the underside and features blinking LED lights when a small switch is pressed. Used in the third season of *Voyager* and the fifth season of *Deep Space Nine*, it was distressed by Michael Moore for its last use in the fourth season of *Voyager* for the episode "Living Witness." In the episode the lights were disabled for filming by removing the batteries which have since been reinstalled. **$3,000 – $5,000** **($5,500)**



1489. 23rd Century hero illuminating Starfleet Communicator from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) This hero illuminating *TOS* version Starfleet Communicator. Only three were made for the episode and it is constructed from vaccum-formed ABS plastic shells with hinged brass antenna flip lid, aluminum mid plate, Morié disc and control plate. Raising the lid illuminates yellow, red and green LED lights. Seen in the season five *Deep Space Nine* episode, "Trials and Tribble-ations" when the crew of DS9 travel into their past and encounter the events of *TOS* episode, "The Trouble with Tribbles". Measures 2 ½ in. x 4 ½ in. Made by HMS Creative. **$800 – $1,200** **($5,000)**

1490. 23rd Century hero Starfleet Type-2 Phaser from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) This hero *TOS* version Starfleet Type-2 Phaser. Only three were made for the episode and it is constructed from a cast resin handle and barrel with aluminum and metal and acrylic details. Seen in the season five *Deep Space Nine* episode, "Trials and Tribble-ations" when the crew of DS9 travel into their past and encounter the events of *TOS* episode, "The Trouble with Tribbles". Measures 8 ½ in. long. Made by HMS Creative. **$800 – $1,200** **($16,000)**

1491. 23rd Century hero illuminating Starfleet Tricorder from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) This hero illuminating *TOS* version Starfleet Tricorder. Only three were made for the episodes and it is constructed from vacuum formed ABS plastic shells, aluminum frame and details. It features a swiveling compartment that contains a faux screen and three blue LED lights that illuminate by a small button switch inside the lower compartment. Seen in the season five *Deep Space Nine* episode, "Trials and Tribble-ations" when the crew of DS9 travel into their past and encounter the events of *TOS* episode, "The Trouble with Tribbles". Measures 2 ½ in. x 4 ½ in. Made by HMS Creative. **$1,000 – $1,500** **($25,000)**

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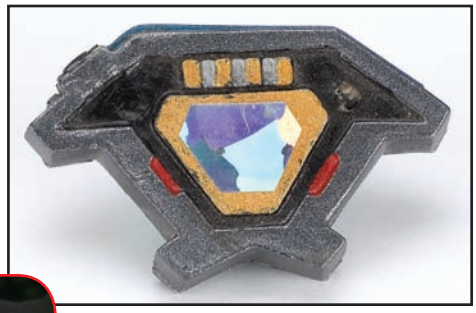
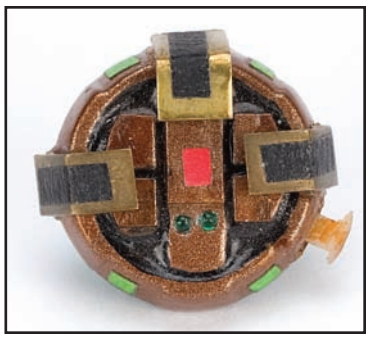
1492. Space Station K-7 chair from *Star Tek: Deep Space Nine* episode "Trials and Tribble-ations". (Paramount-TV, 1993-1999) Fiberglass chair of a geometric design, visible in the Space Station K-7 bar scenes of "Trials and Tribble-ations". Constructed of fiberglass with metal legs, it measures 24 in. wide x 33 in. tall. **$300 – $500** **($700)**

1493. Assortment of Tribbles from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Assortment of ten tribbles used as set dressing on the re-created U.S.S. Enterprise from the episode, "Trials and Tribble-ations." Made by the Paramount Wardrobe Department and comes in various sizes, ranging from 2 in. to 6 in. in diameter. **$400 – $600** **($1,800)**

1494. Hero Alien Dataport Implant from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Small flat circular cast resin painted brown & gold with additional color accents. Used in the episode, "Honor Among Thieves" by Carlos Carrasco "Krole" as a neck implanted dataport to interface with and hack into various computers, ranging from vending machines to banks. Measures 1 ½ in. in diameter. **$200 – $300** **($150)**



1495. Hero Illuminating Romulan Mind Probe/Neural Stimulator/ Medical Device from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Small cast resin painted metallic grey with additional color and holographic decal accents. A pushbutton switch on the side activates a blinking red LED light. Adhesive remnants still present on the back. Used on Alexander Siddig "Dr. Bashir" in the episode, "Inter Arma Enim Silent Leges," as a Romulan mind probe. Also used as a neural stimulator in the episode, "The Magnificent Ferengi"; as Bashir's medical healing device in "Tacking into the Wind"; and as a Romulan memory scanner in "Extreme Measures." Measures 1 ¾ in. x 1 in. **$300 – $500** **($400)**

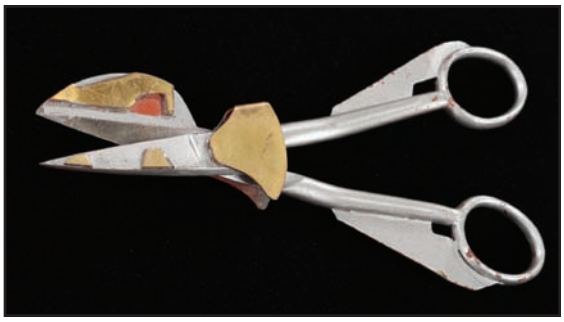


1496. Hero Illuminating Idanian Mobile Dataport from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Small circular cast resin with brass attachments, painted bronze with additional color accents. A pushbutton switch activates two small blinking green LED lights. Used in the episode, "A Simple Investigation," by an Idanian undercover agent named Dey Young "Arissa" as a remote mobile dataport device that allows the agent to hack into DS9's computer system. Built by HMS Creative Productions and measures 1 in. in diameter. **$200 – $300** **($250)**

1497. Hero illuminating Alien Gambling Sphere from *Star Trek: Deep Space Nine*. *ST:DS9* Light-up Alien Gambling Device constructed of hollow resin light-up sphere with nine flashing green LED lights operated by a momentary switch. Designed by ST: DS9 illustrator, Jim Martin. First seen in the DS9 episode "Rivals" by Chris Sarandon "Martus Mazur" where he takes it into Quark's bar and begins winning. Martus tries and fails to sell the sphere to Quark resulting in Martus opening his own casino and causing havoc in DS9. Flashing LED lights powered by an internal battery, internal incandescent light powered by an external power source (not included). Built by Prop'er Effects. Measures 4 in. diameter. **$500 – $700** **($850)**

1498. Hero illuminating Jem Hader Tricorder from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Jem'Hader Tricorder cast in resin with two red LED lights and five green sequencing LED lights operated by a small switch. Used in several multiple episodes—most prominently in "In the Cards." Measures 2 in. x 4 ¾ in. **$400 – $600** **($750)**

1499. Hero Ferengi Door Opener/Scanner/Cardassian Cortical Scanner from *Star Trek: Deep Space Nine* and *Voyager*. (Paramount-TV, 1993-99, 1995-2001) Cast resin painted bronze with gold and red color accents and LED lights, illuminated by a pushbutton switch. Used as a Ferengi remote door opener in the *DS9* episode, "Prophet Motive"; as an Idanian scanner in the *DS9* episode, "A Simple Investigation"; and as a Cardassian cortical scanner in the Voyager episode, "Nothing Human." Built by Prop'er Effects and measures approx. 4 ½ in long. **$200 – $300** **($350)**



1500. Cardassian scissors from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Metal scissors modified with brass detailing and seen in the episode, "Tribunal." In the episode, Chief O'Brien (Colm Meaney) is sentenced for execution on Cardassia and this pair of scissors is used to snip a sample of his hair. They measures 2 1/8 in. x 6 in. **$100 – $200** **($125)**

1501. Hero Idanian Scanner from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Vacuum-formed plastic and cast resin with acrylic dome and applied silver, black and gold detailing. Used in the episode "A Simple Investigation" by the Idanian (Randy Mulkey) to scan for a data crystal with vital crime syndicate information carried by an Idanian undercover agent, Arissa (Dey Young). The scanner once contained electronics, but has since been removed. The on/off switch remains. Measures 5 ¼ in. x 3 ½ in. **$200 – $300** **($350)**

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1502. Hero Odo Stasis Container from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Hexagonal shaped resin container with handles and applied brown/gold/yellow/red detailing. Opening and closing iris mechanism on top. Used in the episode, "Invasive Procedures," by a band of mercenaries to imprison Odo (Rene Auberjonois). Electronics are present but requires a remote control unit to operate (not included). Built by Prop'er Effects and measures 11 in. x 11 in. x 7 in. **$600 – $800** **($1,000)**

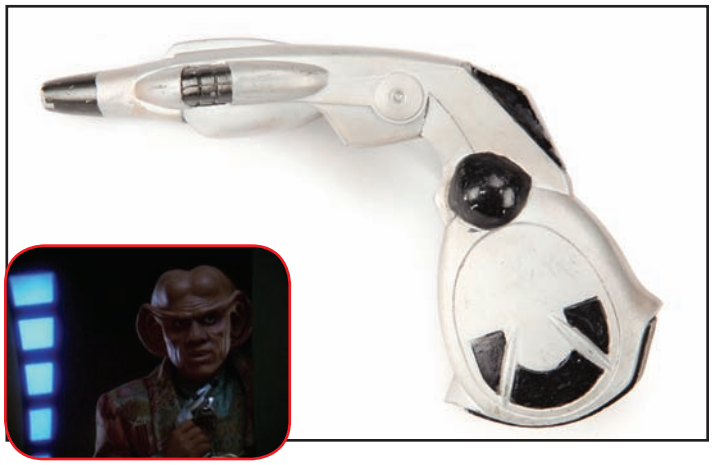
1503. Flaxian Merchant Perfume Case from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Custom-made pyramidal aluminum case with teal, gold and bronze colored triangle accents and four fold down doors. This case contains numerous perfume bottles and colorful pieces of fabric. It is used in the episode, "Improbable Cause," by Carlos LaCamara "Retaya", a Flaxian merchant, who deals in fragrances and fabrics. Rene Auberjonois "Odo", picks three of the fragrance bottles and starts to mix them together, but Retaya stops Odo from adding the third fragrance as the resulting aroma is poisonous and causes a heart attack to whoever breathes it. Built by Prop'er Effects, a one-of-a-kind prop made specifically for the episode. Measures 12 in. wide x 12 in. long x 18 in. tall. **$1,000 – $2,000** **($1,300)**

1504. Hero Retractable Jem'Hadar Knife from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Organic textured resin handle with one fixed metal blade and one retractable metal blade at the opposite end, seen in the episode, "To the Death." Built by Prop'er Effects and measures 14 5/8 in. long. **$200 – $300** **($275)**

1505. Hero Starfleet Type 2 (Boomerang) Phaser from *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. (Paramount-TV, 1987-94, 1993-99, 1995-2001) Silver and black-painted molded resin with color accents. Used in the last seasons of *TNG* (when the Boomerang style phasers replaced the Cobrahead style), *DS9*, *Voyager*, as well as the *ST: First Contact* and *Insurrection* films. Built by Prop'er Effects and measures 7 ½" in length. **$600 – $800** **($2,500)**

1506. Stunt Rubber Starfleet Type 2 (Boomerang) Phaser from *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. (Paramount-TV, 1987-94, 1993-99, 1995-2001) Silver and black-painted rubber with color accents. Comes with a leather holster. Used throughout the latter seasons of all three series (when the Boomerang style phasers replaced the Cobrahead style), as well as the *ST: First Contact* and *Insurrection* films. Built by Prop'er Effects and measures 7 ½ in. long. Some age and wear. **$300 – $500** **($750)**

1507. Klaestron Weapon from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Cast resin painted silver and grey with additional color accents. Used in the episode, "Dax." Built by Prop'er Effects and measures 6 in. long. **$200 – $300** **($275)**



1508. Hero Ferengi Phaser Pistol from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Silver & black-painted cast resin. This style phaser is first seen in the episode, "The Magnificent Ferengi," as used by Quark (Armin Shimerman). This very pistol is used by Alexander Siddig "Dr. Bashir" in the episode, "The Emperor's New Cloak." These phasers are seen throughout the series (as well as in *Enterprise*), at times in different color schemes (brown & green). Measures 8 in. long. **$600 – $800** **($650)**

1509. Stunt Bajoran Phaser Pistol from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Fashioned of rubber painted bronze and black with additional color accents. Used in multiple episodes, including "Past Prologue," "Captive Pursuit," "Covenant," "Civil Defense," "Crossover," "Dax," "Distant Voices," and "Who Mourns for Morn," among others. Built by Prop'er Effects and measures 9 ½ in. long. **$300 – $500** **($475)**

1510. Hero Bajoran Phaser Pistol from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Cast resin painted bronze and black with additional color accents. Used in multiple episodes, including "Past Prologue," "Captive Pursuit," "Covenant," "Civil Defense," "Crossover," "Dax," "Distant Voices," and "Who Mourns for Morn," among others. Built by Prop'er Effects and measures 9 ½ in. long. **$600 – $800** **($950)**

1511. Hero Breen Disruptor from *Star Trek: Deep Space Nine* and *Voyager*. (Paramount-TV, 1993-99, 1995-2001) Black & gold-painted cast resin gun, used in the *DS9* episode, "Indiscretion," "Til Death Do Us Part" and "What You Leave Behind." Also used in the *Voyager* episode, "Flesh and Blood." Measures 17 in. long. Some wear and paint chipping. **$300 – $500** **($650)**

1512. Alien Phaser Weapon from *Star Trek: Deep Space Nine* and *Voyager*. (Paramount-TV, 1993-99, 1995-2001) Cast resin painted metallic grey, with color accents and a depressible trigger. Utilized as various alien weapons in multiple episodes of the *DS9* and *Voyager* series. Used by Terry Farrell "Jadzia Dax" in the *DS9* episode, "Through The Looking Glass"; seen in the *DS9* episode, "Who Mourns for Morn"; used by the Bolian bartender, Graife, in the *DS9* episode, "Honor Among Thieves"; and finally used as an Ilari weapon in the *Voyager* episode, "Warlord." Measures 8 ½ in. long. **$600 – $800** **($700)**

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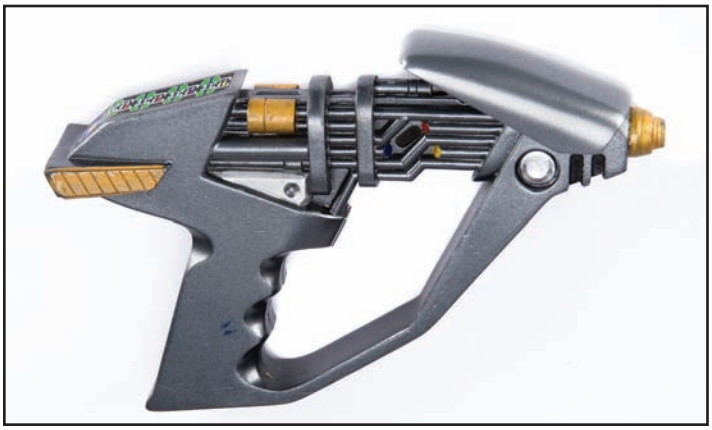
1513. Hero TR116 Projectile Rifle from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Cast resin painted silver & black, with additional vacuum-formed and aluminum components. Originally a Breen rifle, this prop was modified with the addition of a new tip and extra detailing. It is designed specifically for the episode, "Field of Fire," to be used as a Starfleet prototype projectile weapon that has been configured with a micro-transporter, which allowed the projectile to be beamed to the location of its intended target. Used by Colm Meaney "Chief Miles O'Brien" and Nicole deBoer "Ensign Ezri Dax". Measures 40 in. long. Built by Prop'er Effects. **$600 – $800** **($4,500)**

1514. Hero Breen Disruptor Rifle from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Cast resin painted bronze & black with leather strap. First used in the episode, "Indiscretion," it was also used in "Ties of Blood and Water," "Penumbra" and "What You Leave Behind." It was also seen, repainted, as a generic weapon in "Business as Usual," where Armin Shimerman "Quark" acted as an arms dealer. Measures 35 in. long. **$400 – $600** **($850)**



1515. Hero Jem'Hadar Pistol from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Cast resin pistol with vacuum-formed hood, painted grey with color accents. First used in the episode, "The Jem'Hadar," and subsequently used throughout the series. Built by HMS Creative Creative Productions and measures 9 in. long. **$400 – $600** **($1,800)**

1516. Hero Bajoran Phaser from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Cast resin painted bronze and black with additional color accents. Used in multiple episodes, including "Past Prologue," "Captive Pursuit," "Covenant," "Civil Defense," "Crossover," "Dax," "Distant Voices," and "Who Mourns for Morn," among others. Built by Prop'er Effects and measures 9 ½ in. long. **$400 – $600** **($1,900)**

1517. Hero Kira Sniper Rifle/Sakari Rifle/Angosian Rifle from *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. (Paramount-TV, 1987-94, 1993-99, 1995-2001) Cast resin rifle with cylindrical stock and vacuum-formed scope, painted silver & grey with additional color accents. Its first appearance is as an Angosian rifle in the *TNG* episode, "The Hunted." It was modified with the addition of a scope and used as Nana Visitor "Major Kira Nerys'" sniper rifle in the *DS9* episode, "Shakaar", then seen as a Sakari rifle in *Voyager* used to capture Tim Russ "Lt. Tuvok". Built by Prop'er Effects and measures 23 ¼ in. long. **$600 – $800** **($1,100)**

1518. Jem'Hadar Rifle from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-99) Cast resin painted silver & black with additional color accents and nylon strap. First appeared as a Hunter's rifle in the episode, "Captive Pursuit". It was then modified, repainted, and used as various alien weapons in multiple episodes: as a Nol-Ennis rifle in "Battle Lines"; as a Kellerun rifle in "Armageddon Game"; and as a weapon used by the Albino Guards in "Blood Oath". Finally, it became a standard Jem'Hadar rifle starting in "The Jem'Hadar," and in subsequent episodes, such as "Blaze of Glory", "Body Parts", "Broken Link", and "By Inferno's Light", among many others. It also appeared on the weapons wall in William Shatner "Kirk's" house *Star Trek: Generations*. Measures 22 ½" in length. **$600 – $800** **($2,250)**

1519. Hero Cardassian Disruptor Rifle from *Star Trek: Deep Space Nine* and *Voyager*. (Paramount-TV, 1993-99, 1995-2001) Cast resin rifle painted gold, bronz and copper, with additional color accents and cotton strap. Repeatedly used in multiple *DS9* episodes, including "The Homecoming," "Crossover," "Second Skin," "Through the Looking Glass" and "Shakaar," among many others. Also used in the *Voyager* episode, "Endgame." Built by Prop'er Effects and measures 22 in. long. **$800 – $1,000** **($1,600)**

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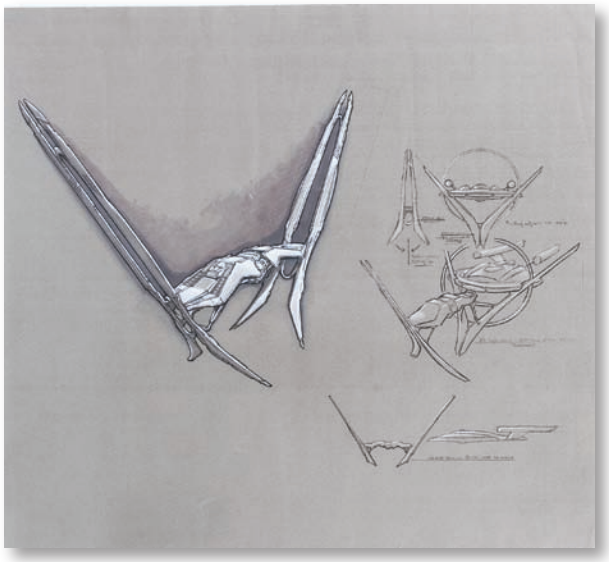
1520. Hero Bajoran Phaser Rifle from *Star Trek: Deep Space Nine*. (Paramount-TV, 1993-1999) Hero Bajoran Phaser Rifle from *Star Trek: Deep Space Nine*. Constructed from cast resin with impressive hand-painted details. This weapon is seen in episodes "Flesh and Blood, Part 2", "Shakaar", "Author, Author", "Indiscretion", and "Sacrifice of Angels". Measures 25 in. long. **$800 – $1,200** **($2,250)**

1521. Set of four signed Hirschfeld limited edition *Star Trek* prints from *The Original Series*, *The Next Generation*, *Deep Space Nine* and *Voyager*. Set of four Hirschfeld limited edition prints from *Star Trek: The Orginal Series*, *The Next Generation*, *Deep Space Nine* and *Voyager*. (Mr. Hirschfeld passed away before *Enterprise* was made). *The Next Generation* art was commissioned by Brent Spiner and, due to the tremendous success (they have been sold out since 1996), Hirschfeld created *TOS* and the subsequent works. Each print is framed and measures approx. 22 in. x 26 in. From the collection of Star Trek consultant and former assistant to Gene Roddenberry, Richard Arnold. **$3,000 – $5,000** **(Passed)**

1522. Collection of Star Trek material including scripts, story boards, production blueprints/plans, Starfleet Material Supply label and other items. A large collection of Star Trek material from *The Next Generation*, *Nemesis*, *First Contact*, *Generations* and others. Highlights include: Second and Third Draft scripts from *Star Trek: Insurrection* with extensive annotated Post-It notes and highlighted passages, *Star Trek: First Contact* Third Draft rainbow script signed by John Dwyer, Patrick Stewart and Jonathan Frakes; *Star Trek: Nemesis* shooting script in production binder with call sheet and other production material; *Star Trek: TNG Technical Manual* inscribed to John Dwyer and signed by Rick Sternbach and Michael Okuda; *First Contact* production Xerox storyboards for the Hull Battle Sequences and other scenes; 10 programs for *Generations*; large 4 ½ x 15 in. dark brown Starfleet Material Supply Command 0451 label; 10 *Nemesis* laminated car cards and one *Generations* laminated car card; approximately 100 blueprints/plans for Ba'ku set designs and Borg vacuum-formed pieces from *Insurrection* and other films. From the collection of set decorator, John Dwyer. **$300 – $500** **($1,100)**

1523. Collection of Eleven Hero Engineering Tools & Devices from *Star Trek: The Next Generation*, *Deep Space Nine* and *Voyager*. (Paramount-TV, 1987-94, 1993-99, 1995-2001) This lot is a collection of various engineering tools used in multiple series. Includes five illuminating devices, a large retractable aluminum syringe, android mechanized jaw and dental model, Will Wheaton "Wesley Crusher's" drinking glass with a small hole drilled at the bottom, and an engineering tool—a metal rod with a crosshatch file grip and four black bands—belonging to Roxann Dawson "B'Elanna Torres" and seen on her Starfleet uniform. **$300 – $500** **($1,600)**



1524. *Star Trek: Enterprise* original John Eaves concept art for space dock. (Paramount-TV, 2001-2005) Pen and ink, and tempera on gray illustration paper, 22 x 24 in. original concept art by John Eaves of an elaborate opening and closing space dock for the Enterprise NX-01 in this prequel to the original 1960s series. Condition A. **$300 – $500** **(Passed)**

1525. Suliban prototype Phaser pistol from *Star Trek: Enterprise*. (Paramount-TV, 2001-2005) Suliban prototype Phaser pistol cast in resin with applied black, gold and silver detailing. This Phaser is covered in the trademark Suliban nodules and measures approximately 10 in. long. **$300 – $500** **($400)**

1526. Klingon disruptor from *Star Trek: Enterprise* episode "Broken Bow". (Paramount-TV, 1995-2001) Klingon Disruptor constructed from cast resin with a metal tip and metallic details. Features an impressive hand-painted and airbrushed paint scheme. Made by HMS Creative Productions. Measures 14 in. long. **$500 – $700** **($1,900)**

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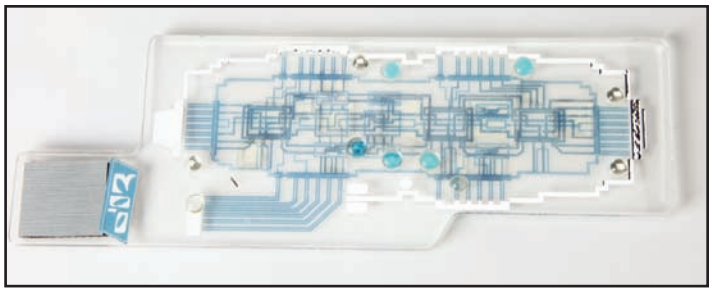
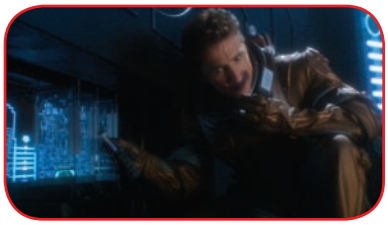
1527. Hero Starfleet EM-33 Plasma Pistol from *Star Trek: Enterprise*. (Paramount-TV, 2001-2005) Constructed of a machined aluminum main body with cast resin detail parts and accents. The EM-33 was a plasma-based hand weapon in use by Earth's Starfleet in the mid-22nd century until its replacement by the Phase Pistol. They were also used by Earth civilian starship crewmen for personal defense throughout the 22nd Century. Measures 9 in. long. Made by Independent Studio Services. **$2,000 – $3,000** **($8,500)**

1528. Captain Archer's Pet Beagle Porthos from *Star Trek: Enterprise*. (Paramount-TV, 2001-05) This incredibly realistic prop is Captain Archer's Pet Beagle, Porthos. Covered with faux fur and meticulously detailed with claws and whiskers, it features internal air bellows in the chest that simulate breathing when plugged in. Made especially for the *Enterprise* episode, "A Night in Sickbay", when Porthos contracts a potentially deadly alien virus and Archer is so worried he spends the night in Sick Bay looking after his ailing companion. Measures 25 ½ in. long and housed in a custom-made "quarantine tank" Plexiglas case with medical label stating episode #, air date, episode title and note, "Protect from cryogenic temperatures and ionizing radiation". The Plexi case measures 12 ½ in. x 30 in. x 14 ¼ in. The craftsmanship of this prop is remarkable. **$1,200 – $1,500** **($3,750)**

1529. Captain Archer's Knife from *Star Trek: Enterprise*. (Paramount-TV, 2001-2005) Rubber knife with scalloped blade, used in the episode, "Stratagem," by Scott Bakula "Captain Archer" to remove a Regulan bloodworm from Xindi-Primate Randy Oglesby "Degra's" bloodstream. Built by Independent Studio Services and measures 11 in long. **$200 – $300** **($200)**





1530. Hero Romulan Drone Ship Interface Panel from *Star Trek: Enterprise*. (Paramount-TV, 2001-05) Transparent acrylic panel with rubber studs applied strategically around graphic decals, made to resemble an advance circuit board. Used in the episode, "Babel One," where Connor Trinneer "Trip" attempts to disable the Romulan drone ship by pulling out one of these interface panels. Also used in the episodes, "United" and "The Aenar." Measures 13 in. x 4 ¼ in. **$200 – $300** **($300)**

1531. Clay maquette of the Gorn from *Star Trek: Enterprise* episode "In a Mirror Darkly". (Paramount-TV, 2001-2005) Clay maquette of the fearsome Gorn creature standing a full 15 in. tall and mounted to a simple wooden base and support via a stiff wire on the back. The episode, "In a Mirror Darkly", depicts the Gorn on screen for the first time since *TOS*. The modeler's clay remains pliable and exhibits a crack along the right thigh; otherwise, excellent condition. Makes an impressive display. **$800 – $1,200** **($1,200)**

1532. Stunt knife from "In a Mirror, Darkly" episode of *Star Trek: Enterprise*. (Paramount-TV, 2001-2005) Stunt knife used in the *Star Trek: Enterprise* episode, "In a Mirror, Darkly", by Scott Bakula "Capt. Jonathan Archer" and Jolene Blalock "Sub-Commander T'Pol". Constructed of hard rubber, it measures 12 ½ in. long. **$200 – $300** **($450)**

1533. Hero DNA Analyzer/Holographic Enhancement Module/ Holographic Device from *Star Trek: The Next Generation*, *Voyager* and *Enterprise*. (Paramount-TV, 1987-94, 1995-2001, 2001-2005) Asymmetrical rectangular vacuum-formed box with illuminated green LED light bar graph display and green flashing LED lights. A metal rod with attached acrylic slide into a slot on the top of the unit. Originally used as a holographic enhancement module in the *TNG* episode, "Ship in a Bottle", then reused as a holographic device in the *Voyager* episode, "The Killing Game, Part 2", then slightly modified and used in its current configuration as a DNA analyzer in the *Enterprise* episode, "Stigma". Built by Makeup & Effects Lab and measures 12 in. x 7 ¼ in. x 3 ¼ in. **$600 – $800** **($700)**

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